



WILDEST DREAMS

The Doctor meets Santa

BBC

WIN!



DOCTOR WHO

The OFFICIAL MAGAZINE
of the BBC television series

INSIDE

**GIANT
DOUBLE-SIDED
POSTER**



HONG KONG HAVOC
New comic strip

TIME AND AGAIN
Recreating *The Feast of Steven*

SPACE ROCK
Daleks on 45



**YOU SAY YOU WANT A
REVOLUTION**
Jodie Whittaker, John Barrowman
and Chris Chibnall preview the
NEW YEAR'S DAY SPECIAL

paninimagazines

ISSUE 559

JANUARY 2021

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➤ New action figures ➤ Christmas Quiz **AND MUCH MORE!**

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DOCTOR WHO
MAGAZINE

EDITOR **MARCUS HEARN**

DEPUTY EDITOR **PETER WARE**

ART EDITOR/DESIGNER **PERI GODBOLD**

DESIGNER **MIKE JONES**

EDITORIAL ASSISTANT **EMILY COOK**

PANINI UK LTD

Managing Director **MIKE RIDDELL**

Managing Editor **ALAN O'KEEFE**

Head of Production **MARK IRVINE**

Circulation & Trade Marketing Controller **REBECCA SMITH**

Head of Marketing **JESS TADMOR**

Marketing Executive **JESS BELL**

BBC STUDIOS, UK PUBLISHING

Chair, Editorial Review Boards **NICHOLAS BRETT**

Managing Director, Consumer Products

and Licensing **STEPHEN DAVIES**

Head of Publishing **MANDY THWAITES**

Compliance Manager **CAMERON MCEWAN**

UK Publishing Co-ordinator **EVA ABRAMIK**

UK.Publishing@bbc.com

www.bbcstudios.com



Email: dwm@panini.co.uk

Website: www.doctorwhomagazine.com



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ADVERTISING Madison Bell



TELEPHONE 0207 389 0859

EMAIL jack.daly@madisonbell.com

SUBSCRIPTIONS TELEPHONE 01371 853619

SUBSCRIPTIONS EMAIL drwhomagazine@escosubs.co.uk

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There's a kind of slow-moving conveyor-belt system in my house. This is how it used to work: from January onwards, whenever a new DVD, Blu-ray or box set arrived it was added to the shelf nearest the sofa. (This 'in tray' used to be a stack of discs next to the TV, but there was no denying this looked a bit messy.) Of course, nowadays the *actual* shelf of new films and TV shows is accompanied by a *virtual* shelf of similarly unwatched stuff that I've recorded. As the year goes on, this stuff mounts up. And then at Christmas, when I finally switch the laptop off and turn the phone to silent, I binge-watch everything I've not been able to find time for.

This year it's been different. Even when we weren't in lockdown, the hours I spent travelling to and from meetings and other work commitments were greatly reduced. Which meant more free time in the evenings. It seems to me that slightly fewer discs have been released this year, which is not at all surprising, and this also helped me to keep

up. As a result, I've got rather less than usual to watch this Christmas.

What can I do while I wait for *Revolution of the Daleks* and the Season 8 box set? I'm only a few episodes into *Daleks!* but what I've seen so far has exceeded my expectations. The team behind this animated series has proved what Terry Nation knew from the mid-1960s onwards – with careful scripting, the Daleks are more than capable of sustaining their own show. David Whitaker, *Doctor Who*'s original story editor, would probably have agreed with this point of view, especially after playing such a key role in writing the *Daleks* comic strip published by *TV Century 21* from 1965 to 1967. Whitaker and his colleagues were the first to depict the Daleks as strangely sympathetic anti-heroes. And now *Daleks!* is belatedly



pursuing the same dramatic possibilities.

As such, our new bookazine – which compiles all 104 instalments of *The Daleks* – is the perfect companion to the YouTube series. But you'll have to be quick, as word reaches me that copies are selling fast.

What do I want for Christmas? First and foremost, the same thing we all want – freedom from the virus that has blighted so many lives. Vaccines hold the promise of a return to normality, but until that happens we've got the Doctor to help see us through the dark winter months. *DWM*'s 2021 Yearbook is on sale from 16 December and issue 560

will be available from 7 January. In the meantime, let us know what you think of the YouTube series and, of course, *Revolution of the Daleks*. Most importantly, stay safe.

We'll see you in a new year that will hopefully be better for all of us.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Scott Gray

Scott wrote and drew this issue's comic strip, *The White Dragon*. Aside from making words and pictures during lockdown he's been watching *The Adventures of Sir Lancelot* on Talking Pictures TV. "I don't want much for Christmas," he says. "All the missing episodes of *The Evil of the Daleks* would be enough for me, really."



Peri Godbold

Peri, who has been designing *DWM* off and on since the Cretaceous Era, oversaw restoration work on the latest bookazine. As a result, she's started to see Daleks trundling past instead of sheep when it's bed time. If pressed on matters festive, she would like to find a copy of *Black Antlers* by Coil under her tree.



Peter Ware

This month, *DWM*'s deputy editor will be singing along to traditional festive tunes such as *Song for Ten*, *Love Don't Roam* and, of course, *I'm Gonna Spend My Christmas with a Dalek*. Having seen Gavin Rymill's impressive set reconstructions (pages 28-32) he hopes that Santa will bring him a copy of *The Feast of Steven* this year.



Production NOTES

As a new era for the Thirteenth Doctor begins, showrunner **CHRIS CHIBNALL** bids farewell to some of the series' cast members.



We started filming. I realise I left you on a cliffhanger at the end of the last column. We were ready to start, but would we get there? Well, we did. We are filming. I don't think anyone on any production team right now would claim the new processes are easy. Making any television drama has, in one fell swoop, become more demanding than it's ever been. And that's before you factor in the usual *Doctor Who* extras of monsters, stunts and Welsh weather. The crew have just been through the most brutal week of weather out on location – as I write this on a Tuesday, I think they're still soaking wet from the previous Friday. It has been, and will continue to be for many months ahead, a mammoth team effort.

Luckily the rushes are thrilling. Mad, exciting, funny and scary. And look, there's the Doctor. There's the

TARDIS in new places, new locations. Just seeing that lifts the soul. She's on new adventures. She's back saving people and worlds.

We're in a phase of lots of hellos on screen, as *Revolution of the Daleks* approaches transmission, but we're also heading towards goodbyes. This is the final episode for Tosin as Ryan and Brad as Graham. Oh, I don't like typing that. We had our last day filming with them in mid-October 2019. And yet I don't think any of us can believe they're not on the show any more. We're still waiting for them to turn up.

It's hard to explain the journey you go on with the regular cast on this show. We all came into it at the same stage, all of us wide-eyed, embarking at the same point on this journey of discovery. But on *Doctor Who* you don't just go through filming with your cast, you go through other, unexpected, once-in-a-lifetime experiences too. Indelible memories – events where, as they're happening, all you can do is hold on



Top: *Doctor Who* showrunner Chris Chibnall.

Centre: Recording of the new series gets underway at the BBC's Roath Lock Studios.

Above: Graham (Bradley Walsh), Yaz (Mandip Gill) and Ryan (Tosin Cole) are missing the Doctor in *Revolution of the Daleks*.

and try to take them all in. Usually when you're laughing your head off at the lunacy of it all, or are gripped with nerves – sometimes all at the same time.

I think about being in San Diego for Comic-Con with Tosin and Jodie and Mandip, months before our first episode ever transmitted. We were on panels in huge halls, on press interview phone calls in basement conference rooms (I have a picture of Jodie and Tosin in front of a massive bowl of M&Ms as they wait nervously for the next press phoner), in line for a photoshoot at the insanely crowded *Entertainment Weekly* party, in a swanky San Diego hotel, surrounded by actors from all our favourite TV shows. Oh, wait... that same trip, all of us colliding with the cast and showrunner of *Brooklyn Nine-Nine* on a hotel rooftop, seeing our cast chatting to their cast, and then watching our guys join their ensemble for an impromptu photoshoot. I remember standing three feet away thinking, "What is happening?!" Also, "Damn, they all look good together."

And I mostly think back to our first ever secret readthrough: the first time we had Jodie, Tosin, Mandip and Brad in the same room together (along with Sharon D Clarke and others). Friday 13 October 2017. I'd set it up this way, as a secret reading. I knew there'd be a massive public readthrough of episode one before we started filming, where there would be dozens of people in attendance. (In fact, I think it was ultimately around a hundred. It's a high-class problem: people were excited and wanted to be there. Better than the opposite.) But I wanted everyone to meet, and for us all to hear the script and each other, before that day. So we found a secret hotel room, near Charing Cross, and all met each other for the first time as a collective. The very first publicly issued cast photo of the four of them was taken by Jamie Childs in the hotel corridor that day.

I remember Tosin, reserved at first, was excited to learn that Sharon had been Ma Rainey in *Ma Rainey's Black Bottom* at the National: "Some of

my mates were in that. I heard it was decent!" She replied, with the hugest smile you can imagine, "Babe, it was way past decent." The double whammy came when Brad mentioned about being with Stormzy a few days previously.

Tosin looked at Brad: "You know Stormzy?!" Brad replied by explaining Stormzy was a big fan of *The Chase* – and then broke into a few lines from *Blinded by Your Grace*.

I don't think we'd have got any of that with a hundred other people in the room.

My history with Brad goes back to *Law & Order UK*. When we cast him in *Doctor Who*, I felt the same way as I had done with *Law & Order*: that he was a secret weapon. Because he can do so many things brilliantly (host a quiz show, play the piano, tell you about history), people might underestimate what a beautiful and delicate screen actor he is. Look at his face willing Rosa Parks not to stand up on that bus. Look at his heartfelt moments with Yaz in *Demons of the Punjab* and *The Timeless Children*. I promised him during our first

conversation that doing *Doctor Who* is a ride like no other. I said he'd have memories for life. I think he'd heard all that before, from every job he's ever been offered. But as we finished filming, he admitted this time it was true. He is adored for so many things that he's done, one of the biggest stars on British television, and we've been lucky to have him. It's no secret that the other three call him "Dad" – and it's no secret that the four of them are best mates off screen as well as on. Breaking up the family has been emotional.

One of the last times I was with all four of them, all together in person, was at the press roundtable for Series 12. Somebody had asked about Rosa from Series 11, and whether it had felt like a risky story to tell. And Tosin replied, simply: "No risk, no reward." In four words, he summed up the entire philosophy of what we're trying to do with the Thirteenth Doctor.

So, thank you Tosin, thank you Brad. These have been wondrous, laughter-filled times. *Doctor Who* has been lucky to have you, and you've done the show proud. You'll always be part of the family. Watch out for Daleks.

DWM



Above: The new cast of *Doctor Who* assemble for the first time at a hotel near Charing Cross.

Left inset: Sharon D Clarke in the title role of *Ma Rainey's Black Bottom*.



Left: A photo session to promote the Thirteenth Doctor's first series in 2018.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Autons and Dæmons on Blu-ray

Jon Pertwee's second season as the Doctor is the next Blu-ray release

in BBC Studios' acclaimed *The Collection* range.

Season 8, first broadcast in 1971, is notable for its introduction of both Katy Manning as Jo Grant and Roger Delgado as the Master. The stories that comprise the season, all of which have been newly remastered for this set, are *Terror of the Autons*, *The Mind of Evil*, *The Claws*

of Axos, *Colony in Space* and *The Dæmons*.

As well as bonus material previously released on DVD, *Doctor Who: The Collection – Season 8* will contain new and exclusive special features, including: an extended version of Episode One of *The Claws of Axos*; a 90-minute omnibus edition of *The Dæmons* (not seen since the serial's repeat screening in 1971); optional immersive 5.1 surround sound on *Terror of the Autons* and *The Dæmons*; optional updated special effects and CSO clean-up on *Terror of the Autons*; new episodes of *Behind the Sofa* with Katy Manning and Stewart Bevan, Janet Fielding and Sarah Sutton, and Sacha Dhawan and Anjali Mohindra; Matthew Sweet *In Conversation* with Katy Manning; *A Devil's Weekend*, in which actors Katy Manning and John Levene return to the village of Aldbourne 50 years after they filmed *The Dæmons* there; *The Direct Route*, in



which directors Michael E Briant, Graeme Harper and Tim Combe take a road trip to all the filming locations from Season 8 as they discuss directing the show in the early 1970s; and *Terrance and Me*, in which lifelong *Doctor Who* fan Frank Skinner sets out to meet the family, friends and colleagues of the late, much-loved writer, Terrance Dicks.

The special features also include the trailer for the Season 8 Blu-ray, written and directed by Pete McTighe (see page 18), unseen studio footage, rare archive treats, convention footage, HD photo galleries and scripts, costume designs, and PDFs of BBC production files from the archive.

Doctor Who: The Collection – Season 8 will be released on 22 February 2021, RRP £61.27. A full preview will be in the next issue of *Doctor Who Magazine*.

◀ The Season 8 Blu-ray set. Art by Lee Binding.

▶ The Doctor (Jon Pertwee) is menaced by sinister Morris Dancers in *The Dæmons* (1971).

The Animation of Fear



The *Web of Fear*, a six-part story from 1968 starring Patrick Troughton as the Doctor, is set to be re-released in 2021 as a DVD, Blu-ray and Blu-ray steelbook.

Previously released in 2013 with a telesnap reconstruction of the missing third instalment, this new edition will include an animated version of Episode 3. The episode is being produced by Big Finish Creative in collaboration with BBC Studios, with animation by Shapeshifter Studios. Details of other bonus material has yet to be announced. A trailer for the release can be seen here: tinyurl.com/WebTrailBD

Also on its way in 2021 is a Blu-ray steelbook of the 50th Anniversary Specials. This four-disc set will contain 2013's *The Name of the Doctor*, *The Night of the Doctor*, *The Day of the Doctor*, *The Time of the Doctor*, *An Adventure in Space and Time* and over seven hours of extras. The steelbook will retail at £27.99, release date TBC.

◀ A Yeti in *The Web of Fear* (1968).

▶ The Doctor (Patrick Troughton) warns viewers at home in the animated trailer for *The Web of Fear*.



Classic Companions



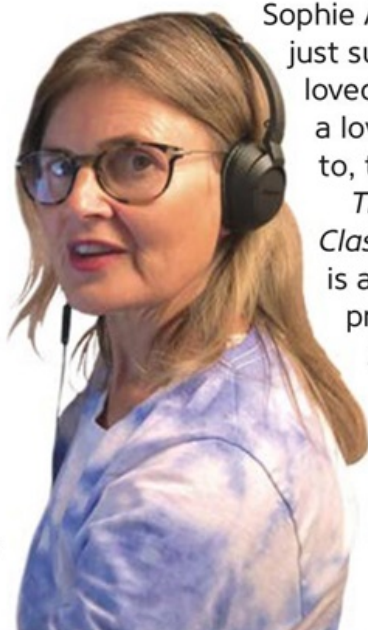
The Tenth Doctor, Leela, K9, Nyssa and Ace are set to feature in a new full-cast audio box set due for release by Big Finish in September 2022.

The Tenth Doctor, Classic Companions stars David Tennant as the Doctor, with Louise Jameson (Leela), John Leeson (K9), Sarah Sutton (Nyssa) and Sophie Aldred (Ace).

The box set comprises three adventures: *Splinter* by John Dorney, *The Stuntman* by Lizzie Hopley and *Quantum of Axos* by Roy Gill.

"We took our cue from [the 2006 TV episode] *School Reunion* for this set," says producer David Richardson. "What would it be like if the Tenth Doctor met some of his past companions later in their lives? The result is three emotional, exciting stories that cut to the core of *Doctor Who*, about moving on but never forgetting and always embracing the past."

David Tennant says, "It's been one of the great unexpected delights of being locked in one's house for months on end, that this was something I was able to do. To be not only doing all these wonderful stories but to be appearing alongside people like Louise Jameson, John Leeson, Sarah Sutton and Sophie Aldred, it's been just such a treat. I've loved it. It's always such a lovely thing to return to, this show."



The Tenth Doctor, Classic Companions is available to pre-order now from bigfinish.com

priced £24.99 on CD and £19.99 to download.

David Tennant.

Sophie Aldred.

Worlds Apart cards



There will be four different packs on offer, each containing between five and ten limited-edition cards with hand-drawn images. Thirteen different card frames will also be available.

Collectors will be able to use their cards to go head-to-head in the free-to-play *Worlds Apart* card game, which

will be released for PC in 2021.

For more information, visit doctorwho-worldsapart.com

Digital trading cards for the forthcoming game *Doctor Who: Worlds Apart* are on their way.

BBC Studios and Reality Gaming Group have collaborated on the *Worlds Apart* collection, which will include over 200 digital trading cards based on characters, scenes and objects from the history of *Doctor Who*.



Coding with the Doctor

BBC Learning and the creative coding platform Tynker have teamed up to bring *Doctor Who*-themed coding education to students.

The *Doctor Who* HiFive Inventor is a powerful programmable mini-computer designed to teach children

to code in a self-paced and learner-driven environment. With narration by Jodie Whittaker, the Doctor takes students on intergalactic journeys where they face challenges like piloting an alien spaceship, controlling a robot and programming an exotic musical instrument.

The BBC HiFive Inventor is available to order now through BBC Shop, Amazon, Pimoroni and other leading retailers. For more information visit HiFiveInventor.com



The 2021 Yearbook

The latest *Doctor Who Magazine* Special Edition, *The 2021 Yearbook*, is out this month and is packed with all-new exclusive features and interviews.

Highlights of the new issue include exclusive interviews with the stars and guest stars of Series 12: Jodie Whittaker, John Barrowman (Captain Jack), Mandip Gill (Yaz), Tosin Cole (Ryan), Laura Frazer (Kane), Anjali Mohindra (Queen Skithra), Warren Brown (Jake), Matthew McNulty (Adam), Joana Borja (Gabriela) and Boum Tihngang (Tibo). There are also Series 12 episode retrospectives for *Spyfall* Parts One and Two, *Orphan 55*,

Nikola Tesla's Night of Terror, *Fugitive of the Judoon*, *Praxeus*, *Can You Hear Me?*, *The Haunting of Villa Diodati*, *Ascension of the Cybermen* and *The Timeless Children*, plus interviews with writers Ed Hime (*Orphan 55*) and Maxine Alderton (*The Haunting of Villa Diodati*).

The magazine also includes a feature on the making of the animated series *Daleks!*, tributes to *Doctor Who* luminaries who passed away in 2020, and much more.

DWM's 2021 Yearbook will be on sale at store.panini.co.uk (UK customers only),

WH Smith and selected supermarkets from Wednesday 16 December 2020, priced just £6.99.

It will also be available as a digital edition (internationally), priced £5.99 from pocketmags.com

Writer Maxine Alderton.

Anjali Mohindra as Queen Skithra.



Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk or tweet us at: @DWMtweets

Send your letters to:

Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

Issue 558 celebrated some of *Doctor Who*'s best-loved collectables, such as Dalek Rolykins, Weetabix cards, Dapol action figures, *Doctor Who Adventures* toys and the Cyberman Voice Changer. Here are some of your favourite items of memorabilia...

TOY STORIES

■ **ALFIE SHAW** BIRMINGHAM
I adored **DWM** 558's *Treasured Memories* articles. Who doesn't want to be reminded of Dapol's Mel and two-armed Davros?

It made me reflect on those Christmases long ago, unwrapping a miniature Rose with her ice gun ready to take out some Clockwork Droids. There came a point when my toy box was just a menagerie of various Tenth Doctors in different costumes! The



▲ Alfie Shaw's Denys Fisher Fourth Doctor doll.

section on the Denys Fisher figures was a particular treat. I'm lucky enough to have my own not-quite-Tom-Baker doll which protects my *Collection* Blu-ray box sets!

■ **GREG CAYGILL** DEVON

I was only six when *Doctor Who* arrived on our TV in 1963. Like the rest of the country we only had two channels of low-resolution black-and-white television. So when that

strange title music came on, we were hooked. When the Daleks appeared, it's no exaggeration to say our little lives were changed. Those metal designs fascinated us, sliding and turning on the floor. When I saw your feature on Dalek toys in **DWM** 558, it really reminded

me of playing with them with my friends in a pile of sand on a driveway. I was also thrilled to see a full-page image of *The Dalek Book* from 1964 on page 48. One of my friends had it back in the day and we looked at it in awe. I remember that the drawings weren't always accurate – we noticed that then, even being so young. Thank you for keeping my earliest *Doctor Who* memories alive. Dalekmania lives!

■ **MACAULY CAIRNS** EMAIL

I loved **DWM** 558, which included loads of great information on various *Doctor Who* merchandise. It was a lovely reminder of some of the stuff I had when the show came back in 2005. From the toys in *Doctor Who Adventures* to sticker books, cards and all the sonic screwdrivers you could possibly want. For me, though, it's the Character Options figure range that's been a favourite. Seven-year-old me was so excited when he got his first



▲ Cheryl Thorne's drawing of the Seventh Doctor and Ace.



▲ Macaulay Cairns' *Doctor Who* collection.

set for Christmas – Captain Jack was the first to be opened! Now I've pretty much managed to collect every set that's been released. I have so many memories of creating my own adventures in the garden and – to the annoyance of everyone else in the house – the kitchen.

■ **LAUREN BROWN** EMAIL

For Christmas 2013, my late mam got me the Steiff limited-edition *Doctor Who* bear, which was released for the 50th anniversary. I had seen it in a magazine a few months before and never knew she was planning on buying it for me. It was a lovely surprise and is very special to me. It remains my favourite gift ever!



▲ The Steiff limited-edition 50th anniversary *Doctor Who* bear.

STAR LETTER

■ **JAMES BARKER** EMAIL

I really enjoyed the features about collectables in **DWM** 558. My absolute favourite collectables have to be the Character Options 5" figures. I've collected them since they first came out in 2006 and I've managed to get most of them over the years. It really shows the dedication and hard work of everyone involved that the line is still going after 14 years, and the fact that we've got so many brilliant figures from the 'classic' series still astounds me. I mean, who could have imagined that you'd be able to walk into a shop right now and pick up Sergeant Benton and Mike Yates action figures? I'm

certain nobody could have predicted the existence of a Drashig glove puppet either!

Collecting the figures also inspired me to get into model making, and I've had a lot of fun creating various bits and pieces to go with the figures, including the various versions of the TARDIS exterior. A massive thank you to Character for keeping the line going. Hopefully there's many more years of figures to come!



▲ James Barker's action figures.



James' letter wins him a CD copy of *Genetics of the Daleks*, a new audio adventure starring Tom Baker as the Doctor. It's available now from bigfinish.com priced £10.99 on CD or £8.99 to download.



Face of the Future by Damian Whittle.



The Husbands of River Song by Faiz Rehman.

■ **STEVE HURR** THETFORD
The detail and craftsmanship on every Robert Harrop figure brings joy to my heart. So much thought goes into each model, even to the point of making changes to prototypes when suggested by enough of their customers. My main reason that these are my favourite *Who* merchandise is that they do not go for the usual suspects all the time. This means we get lesser-known monsters from the series like Tetraps, Tractators and Mandrels, alongside the odd Dalek and Cyberman. Exquisite, absolutely exquisite.

■ **RJ** EMAIL
Two of my favourite collectables are a baseball bat signed by Sophie Aldred and a replica prop of a can of Nitro-9, also signed by Sophie. Ace is my favourite companion and Sophie is amazing in the role. I love her in the Big Finish audio dramas.



RJ's replica can of Nitro-9, signed by Sophie Aldred.

■ **MICHAEL WILLIAMS** BRECON
My favourite *Doctor Who* collectables were all the Seventh Doctor Dapol toys. I played with them so much that I broke them all and have nothing left to show for it!

■ **PAUL F COCKBURN** EMAIL
Genesis of the Daleks is arguably the most repeated 20th-century *Doctor Who* story of all time – at least on BBC One.



But that's not why the story is so ingrained into my mind; that's thanks to repeated listening, at an impressionable age, to what I'll always think of as the 'Genesis' album (apologies to Messrs Gabriel, Collins et al).
Two things in particular stick in my memory. Firstly, there was the magazine advert for the album, in which the Fourth Doctor found a copy of the album in the 'Alien Menace' section of a non-terrestrial record shop, before deciding to pick

it up on Earth instead, when he realised the shop assistant was a Dalek. This was later re-used by BBC Records to advertise the original release of

the Peter Howell arrangement of the *Doctor Who* theme tune as a seven-inch single.

Secondly, whoever edited *Genesis* down – possibly because of technical

limitations, but I'd like to think it was deliberate design – created one of the show's best-ever cliffhangers in my opinion. The televised Part Three ended with the Doctor being electrocuted on the fence surrounding the base of the Thals' rocket. Side One of the LP ended with a recovered Doctor imprisoned in the Thal control room seeing the rocket take off to destroy the Kaled dome. An anguished Doctor gasps: "I sent Sarah and Harry in there!" Cue sound of explosions. Cue scream of the *Doctor Who* end titles. Brilliant! →

WHO TUBE

This issue's selection of *Who*-related videos...



■ The Daleks invade the Archive of Islos – but will its guardians surrender? The new animated series *Daleks!* begins. Go to: tinyurl.com/DaleksEpisode1



■ As the threat of COVID-19 continues, a *Doctor Who* fan makes an unusual call for help. Featuring Jon Culshaw, Katy Manning and *DWM*'s Emily Cook. Go to: tinyurl.com/UNITOnCall



■ *Happy Times and Places* is a videocast in which Toby Hadoke invites you to his home to watch *Doctor Who*. This episode, it's *Turn Left*. Go to: tinyurl.com/HappyTimesAndPlaces



■ WhatCulture Gaming takes a look at some of the highlights of *Doctor Who* appearances in video games. Go to: tinyurl.com/WhoGaming



■ To celebrate *Doctor Who*'s 57th anniversary, here's a fan-made mix of the title sequence and theme tune, along with credits for the show's key cast and crew. Go to: tinyurl.com/UltimateDWCredits

The Daft Dimension BY LEW STRINGER



ON TWITTER...

@Kevmc13 DWM 558 is the 'Collectables Issue'! The Denys Fisher Fourth Doctor figure, TARDIS, Dalek and K9 are my favourite childhood *Doctor Who* items. Got them for Christmas 1977 and my birthday 1978 and wore them out! Genuinely treasure them. I even purchased excellent repro boxes to display them.

@SummerHarlequin3 One of the best Christmases ever was getting the Fourth Doctor action figure back in the 70s along with his TARDIS, Leela, the Robots, the Daleks and the Cyberman.

@aldridge_chris I adore my *Doctor Who* chess set as well as my set of sheercast porcelain figurines from the 90s. Of today's collectables I love the Eaglemoss TARDIS consoles.

@bchall Honestly, my favourite *Doctor Who* memorabilia are **Doctor Who Magazines!** I have a pile four-feet tall and growing...

@Justin_BQuinnic *Monstrous Beauty* in DWM was quite interesting and unexpected! All I could think of while reading was, "Can you imagine the reaction if this was a story in [2005's] Series 1? Fans would have lost their minds!"

@JsPppter1966 Well DWM, you've done yourselves very proud! Congratulations to Peri Godbold and her team for the amazing restoration work on *The Daleks*. Just beautiful!

→ **DAN O'BRIEN** EMAIL
My favourite *Doctor Who* memorabilia? Easy answer! The Character Options five-inch figures. They were a childhood toy box mainstay during David Tennant's day. And the classic sets are a dream come true for generations of fans – myself included! – spearheaded by an absolute gent in the form of Character Options' creative director Al Dewar. Who doesn't want to recreate some Venusian aikido action on the coffee table? Or indeed, during a Zoom meeting...

The publication of our latest bookazine, *The Daleks*, prompted a fantastic response. These are just some of the readers we heard from...

REMEMBRANCE OF THE DALEKS

HARRY DRAPER EMAIL
The Daleks strip in the pages of *TV Century 21* materialised a long time before I was born.

But to me, they're a tapestry of stunning pop art and narrative dynamism without parallel. At the age of 12, I adapted the story sometimes known as *Shadow of Humanity* into an animation with my old Dalek action figures, filmed it on my camcorder and put it on a DVD for my grandparents to watch. That is the great paradox of the Daleks: they are the ultimate dealers of death in the *Doctor Who* universe, yet they brought this young fan such joy in those halcyon days.

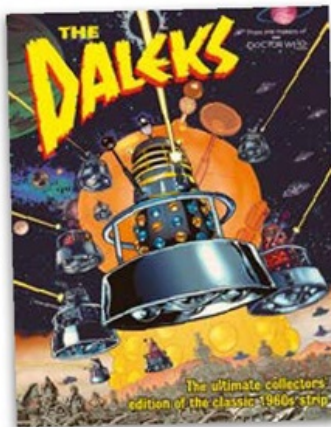
The strip's influence would assert itself in the revived series. The anti-grav thrusters of the 2005 Daleks resemble the undersides of their TV21 counterparts' hoverbouts. Those saucers advancing upon the Game Station [in 2005's *Bad Wolf*] feel so right, lifted wholesale from the art of Richard Jennings, Eric Eden and Ron Turner. This new omnibus edition of *The Daleks* released by DWM is a vindication of all our childhoods. The halcyon days never end.

DAVID SNELSON EMAIL
A friend recently ordered for me your latest bookazine collecting the Dalek strips from *TV Century 21*. I wanted to thank him and also thank the team at DWM for putting together what must surely be the definitive collection of these outstanding strips. Not only are they a fantastic alternative version of *Doctor Who* where the Daleks exist in a universe as if



Shona McCullough from *Last Christmas*, drawn by John Porter.

designed by Gerry Anderson, but they are a classic example of British comics themselves. I have enjoyed revisiting Skaro and Solturis, and spending time with Daleks Zeg and Yarvelling; and does anyone else think the earth-drilling ship of the Monstrons was a dry run for the Movellans in *Destiny of the*



Daleks years later? Also worth a special mention are Peri Godbold and Paul Taylor, who have achieved for these comics what the Restoration Team did for old episodes of *Doctor Who*. As a fellow graphic designer, I can

appreciate the time and effort it must have taken to complete, but it was well worth it!

KUBLAI COSTUME

CHRIS WINWOOD EMAIL
I've always enjoyed Alan Barnes' writing but *The Fact of Fiction* has taken a step up in recent months. The links and connections that he makes, lining up several details and adding them all together, are absolutely ingenious.



Charley Scott's painting of a Dalek.



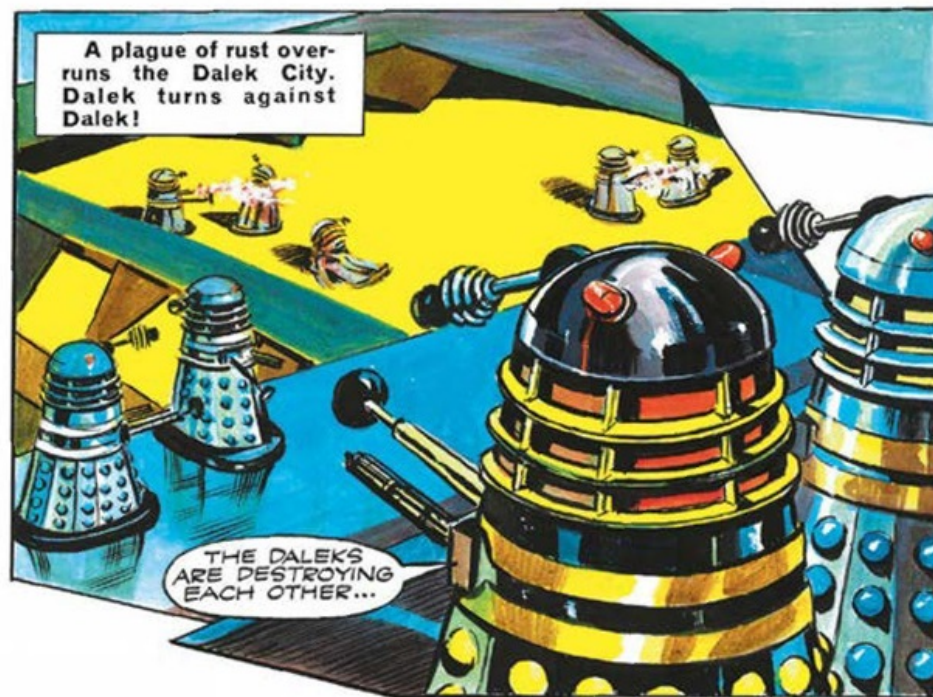
The same costume: Mark Eden as *Marco Polo* (1964) and Michael Gough as *The Celestial Toymaker* (1966).

His attention to detail and observational skills impress me hugely. I am inspired to write after several such 'that's brilliant' moments in the *Marco Polo* feature in DWM 558. Identifying that one of the *Marco Polo* costumes was later worn by the Toymaker is worthy of a round of applause in itself, but going on to suggest that the Toymaker could have won it from Kublai Khan in a game of backgammon – sheer genius, dear boy.

And finally...

MARK HENDERSON EMAIL
Does anyone else still watch *Doctor Who* as a 'serial'? My brother John and I watch one part every Saturday and Sunday at 4.45pm. The choices can potentially be pulled from any era of the original run, but the bulk come from our favourite period, circa 1968 to 1979. The stories are watched in a random order. Recently we have viewed *City of Death*, *The Monster of Peladon*, *Robot*, *Inferno* and *The Deadly Assassin*. 2021 will open with an anniversary screening of *Terror of the Autons* (with Episode One on the very day, 2nd January). We've been doing this now for longer than the original run of *Who*, since 1990, with very few weekends ever missed. Can anyone beat that?

If you can, write in and let us know! That's all for this issue. Keep sending in your letters and artwork to the usual address. **DWM**



Comic-strip artwork by Richard Jennings from *TV Century 21* issue 38.

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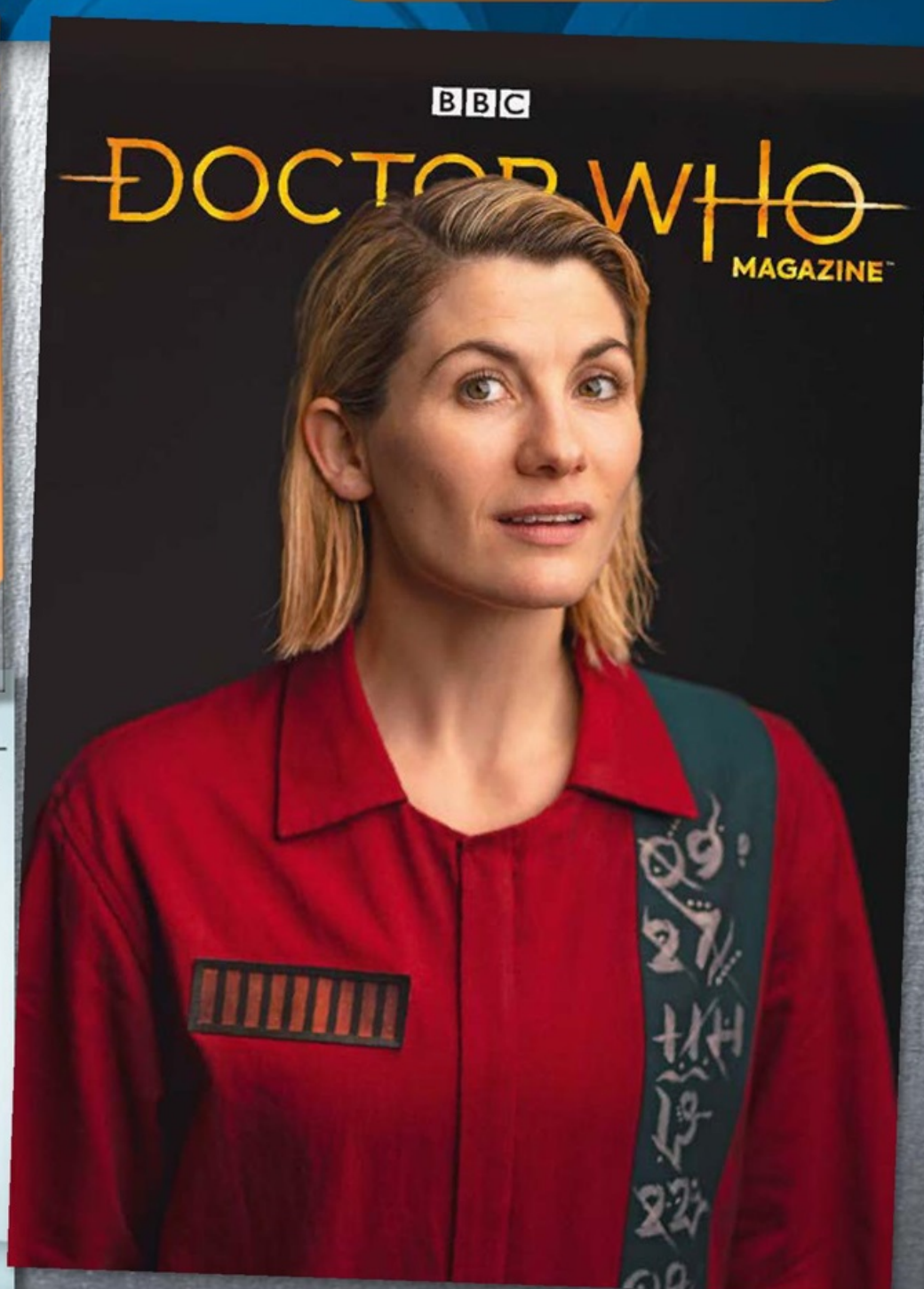
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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

TELEVISION

David Tennant has been filming *Around the World in 80 Days* alongside **Jason Watkins**, **Lindsay Duncan** and **Richard Wilson**. It's set to air on the BBC in 2021.

Russell T Davies' new series, previously called *Boys*, will now be entitled *It's a Sin* and will be screened in the new year.



Its cast includes **Tracy-Ann Oberman**, **Shaun Dooley**, **Stephen Fry** and **Keeley Hawes**. It's produced by **Phil Collinson**

and directed by **Peter Hoar**.

Busy bee **Phil Collinson** has also started work on a second series of the award-winning *Gentleman Jack* starring **Suranne Jones**, which should air in 2021. It's not yet known which other cast members will return, but in the meantime Suranne's co-star from the first



David Tennant as Phileas Fogg in *Around the World in 80 Days*.

series, **Peter Davison**, can be seen in the *Call the Midwife* Christmas Special.

Lisa Bowerman was seen recently in the promotional TV campaign celebrating *Coronation Street's* 60th anniversary.

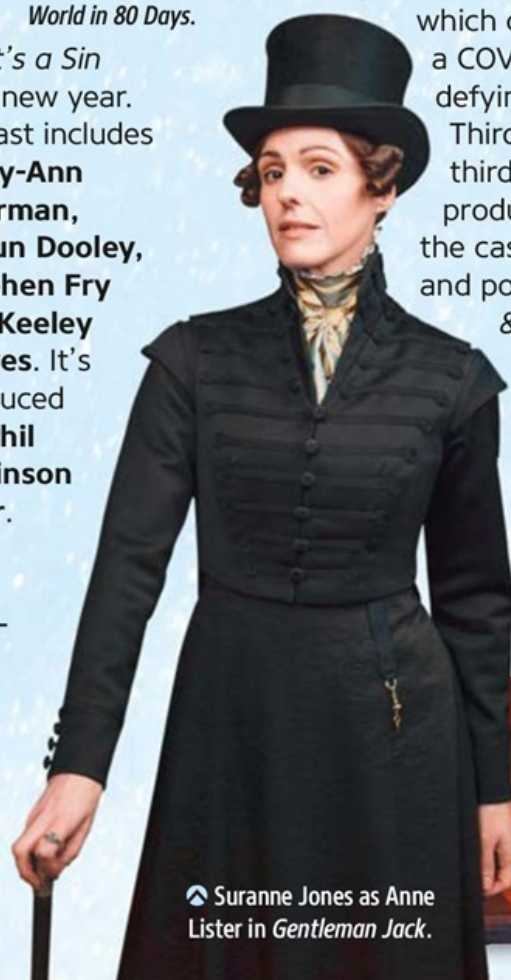
FILM

Louise Jameson reprises her lockdown role of Polly in the Christmas short *Lonely This Christmas*,

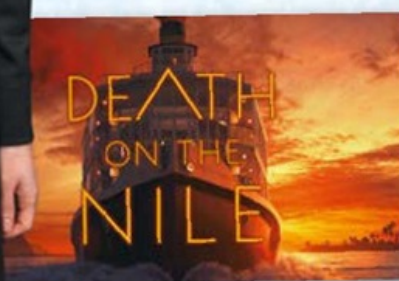
which concerns a COVID-defying virtual carol service.

Third Time Lucky Productions' third and final lockdown production, it brings together the cast of its series *Self-Isolation* and popular short film *Tea & Shade* along with some brand-new characters.

Kenneth Branagh's all-star version of *Death on the Nile* is released on 18 December and features **Sophie Okonedo**, **Letitia Wright** and **Adam Garcia**.



Suranne Jones as Anne Lister in *Gentleman Jack*.

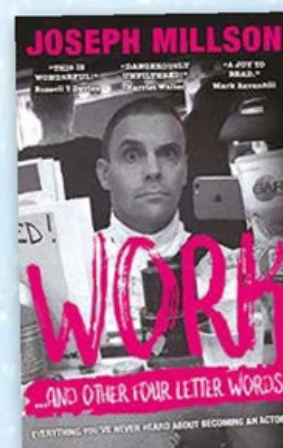


Louise Jameson as Polly in *Self-Isolation*.

STAGE

Jim Findley stars as Scrooge, alongside **Brian Blessed**, in the Guildford Shakespeare Company and Jermyn Street Theatre's online adaptation of *A Christmas Carol*, from 17 to 27

December. It's available via guildford-shakespeare-company.co.uk



PRINT

Joseph Millson is publishing a candid book about his life as an actor – *Work and Other Four Letter Words* – in February 2021. The first 100 pre-orders to register at

josephmillson.com get a dedicated, signed copy. **Russell T Davies** describes it as "the proper story of an actor's life – not the champagne and air kisses, but the graft, the doubt, the debt and sometimes, just sometimes, the bliss."

IT'S CHRISTMAS!

Rakie Ayola, **Ruth Jones** and **Michael Sheen** are amongst those behind the Sherman Theatre Cardiff's advent calendar. To hear their monologues, poems and readings go to shermantheatre.co.uk **TOBY HADOKE**

OBITUARIES

Philip Voss, who featured in *DWM* 557 discussing his roles in *Marco Polo* (in which he was Acomat) and *The Dominators* (playing Wahed), died on 13 November, aged 84.



Philip Voss.



John Fraser.

John Fraser, who was BAFTA-nominated for the 1960 film *The Trials of Oscar Wilde* and played the Monitor in *Logopolis*, died on 7 November, aged 89.

Geoffrey Palmer, the much-loved British sitcom star who played Masters in *Doctor Who* and the Silurians, the Administrator in *The Mutants* and Captain Hardaker in *Voyage of the Damned*, died aged 93 on 5 November.

John Sessions, who was the voice of Gus in *Mummy on the Orient Express*, General Tannis in *Death Comes to Time* and for Big Finish appeared in *My Own*



John Sessions.



Philip Anthony.

Private Wolfgang, *Castle of Fear* and *Torchwood: Conspiracy*, died on 2 November, aged 67. He also auditioned for the role of the Doctor in the 1996 TV movie.

Philip Anthony, who played Roald in *The Daleks' Master Plan*, died aged 91 on 8 October.



Geoffrey Palmer as Captain Hardaker in *Voyage of the Damned* (2007).

THIS MONTH IN... 1973



FRIDAY 14 DECEMBER

With *Doctor Who*'s 11th season scheduled to begin on Saturday 15 December 1973, its leading man, Jon Pertwee, was pretty much unavoidable in the fortnight before Christmas.

There he was, backing away from a Sea Devil, a Cyberman and a Dalek on the cover of the *Radio Times* 10th anniversary *Doctor Who* Special, which was on sale from Tuesday the 11th. Inside, he could be found sipping sangria in a hammock slung beside the swimming pool of his "white colonial-style villa" in Ibiza. The next day, *Liverpool Echo* journalist Beth Saunders described visiting him at his UK home in Barnes, West London – an "elegant, Regency house" full of antiques: "probably Jon Pertwee's favourite possession is the vast oak table, which he reckons is the oldest piece of furniture in Britain outside of a museum..."

The cover of the regular *Radio Times*, published on Thursday, showed him surrounded by celebrity fans – Saturday night chat-show legend Michael Parkinson, actress Vanessa Miles (from the drama series *Vienna 1900*, also on Saturdays) and former Manfred Mann singer Paul Jones plus his ten-year-old son, Matthew. Then on Friday, the *Leicester Chronicle* caught up with Pertwee on a trip to the local Co-op, acting as the face of its 'Baking Party' promotion: "A youthful 54, excitement is the essence of life to him, and he craves constant adventure. Anything that holds an element of risk draws him like a magnet. 'My garage at home is full of motor bikes, motor boats, gokarts and very fast cars.'"

Swimming pools, antiques, famous fans and very fast cars; one might reasonably conclude that Pertwee was now living a superstar lifestyle. The first rock and roll Doctor, perhaps... a conclusion

underscored by his two successive nights on stage with rock gods The Who at Finsbury Park's Rainbow Theatre on that very same Thursday and Friday. Over those two nights, the band put on a special symphonic version of their rock opera *Tommy* – the one about the deaf, dumb and blind pinball prodigy. It featured a variety of celebrity guests, including David Essex as the Narrator, gravel-voiced r and b singer Elkie Brooks as Mother, Mick Jagger's former muse Marsha Hunt as the Nurse, Bonzo Dog Band leading lunatic Vivian Stanshall as Uncle Ernie, and *Goodies* star Bill Oddie as Cousin Kevin. Pertwee played – who else? – the Doctor, who performs the diagnostic tune *Go to the Mirror*: "He seems to be completely unreceptive/ The tests I gave him show no sense at all..."



Also on stage, playing the Local Lad, was Wizzard singer Roy Wood, that week celebrating a Top Ten place with the soon-to-be-immortal *I Wish It Could Be Christmas Every Day*. For Jon Pertwee, it probably was. He had a secret, though: by now, he'd all but made up his mind to leave *Doctor Who* in the new year (unless the BBC agreed to a pay rise too good to refuse). Soon, there'd be a new Doctor... but who?

The other big Christmas tune in 1973 was *Merry Xmas Everybody* by Wolverhampton glam rockers Slade, who beat Wizzard to the number one spot. But not everybody was having a very merry Xmas.

There were no antiques in the

Jon Pertwee at home in London in 1973.

Tom Baker (second from right) with his former workmates in February 1974, shortly after he was announced as the new star of *Doctor Who*.

From top: Wizzard's 1973 single *I Wish It Could Be Christmas Every Day*; Pertwee with chat-show host Michael Parkinson.



room in Westbourne Terrace, Paddington, occupied by a 39-year-old former novice monk called Thomas Stewart Baker. In fact, he'd recently sold his last piece of furniture, a chaise-longue, to 'Derm the Worm', a man he'd met in a pub in Chelsea.

He'd only just concluded a short run as Macbeth at the unstarry Shaw Theatre on the Euston Road, a play put on mostly for the benefit of rowdy O-level students who'd thrown marshmallows at the stage and booed him during curtain calls. Desperate and broke, he'd soon find himself working as a builder's labourer, operating a Kango drill at a site in Ebury Street. "The work was so hard that it soothed me," he wrote many years later. "I was shattered at the end of the day and that helped me get through the nights."

Still, there was hope. He had a new film opening at the Odeon Marble Arch on Thursday the 20th – *The Golden Voyage of Sinbad*, a fantasy adventure in which he played a sinister sorcerer. Maybe something might come of that? **ALAN BARNES**

ALSO THIS MONTH

Sunday the 16th TV production assistant John Nathan-Turner writes and directs a one-off charity show, *Cinderella*,



at the Theatre Royal, Drury Lane. In the 1980s, he'll persuade many of those dragooned into appearing to play guest roles in *Doctor Who* – including James Bree, Richard Briers, Isla Blair, Peter Gilmore, Christopher and Dominic Guard, Sheila Hancock, Julian Holloway, Stratford Johns, John Normington, Sheila Reid, Nigel Stock, Moray Watson and Frank Windsor.



From top: actress Ann Rogers; John Nathan-Turner's pantomime *Cinderella*, featuring Victor Maddern, JNT, Peter O'Toole, Simon Oates and Bryan Pringle.

Revolution of the Daleks

How do you fight Daleks without the Doctor? It won't be long before that question is answered. **EMILY COOK** braces herself for a new episode of *Doctor Who*...

"Revolution of the Daleks picks up where Series 12 left off," says writer Chris Chibnall. "At the end of *The Timeless Children*, the Doctor was kidnapped and sent to prison by the Judoon. When we find the Doctor at the beginning of the Special, she's been in prison for a *very* long time. She's isolated and she's struggling there."

"Meanwhile, back on Earth, it's been ten months since Yaz, Graham and Ryan have seen the Doctor. They're on their own, missing her, struggling to figure out their lives without her – Yaz is obsessed with trying to find her – when they discover the presence of a Dalek."

We last saw the Daleks in 2019's New Year's Day Special *Resolution*. Chris says that "*Revolution of the Daleks* is a sequel to *Resolution* as it follows on from what happened after a Dalek attacked GCHQ. You'll see that the Daleks have had a bit of a sheen polish for a very specific reason, which you'll find out in the story. They're a black variant with red lights but they bear some resemblance to the *Resolution* scrapyard Dalek – and I wonder why...?"

Revolution of the Daleks' director is Lee Haven Jones, whose previous *Doctor Who* credits include Series 12's

"Shooting a Dalek from below and very close up gives it a really forbidding look." LEE HAVEN JONES

Spyfall Part Two and *Orphan 55*.

According to Lee, there's an "increased weight of expectation" when you're working with the Daleks. "It's a cliché," he says, "but as a kid I was one of those children who used to hide behind the sofa and put my hands over my eyes when the Daleks came along. These hideous creatures are so synonymous with *Doctor Who* – and taking on this Special, I felt a sense of terror in realising that I have to make them scary."

"I did a lot of work trawling through past episodes to learn from the past and identify when the Daleks were at their scariest. I delved into some of the black-and-white material, as well, and collated this rogue gallery of Daleks, just trying to analyse what works. One of the things I found is that shooting a Dalek from below and very close up gives it a really forbidding look. You want to make them dominant in the frame, to make them appear as if they're in control. Hopefully this technique will intensify the audience's experience of them."

"Daleks also look great in the dark when they're backlit because that silhouette is iconic," he adds. "And actually, the new redesigned Daleks' slightly taller, slightly sleeker, thinner, meaner silhouette really helped in terms of upping the ante."

What was Lee's favourite Dalek sequence to shoot? "We did some location work on Clifton Suspension Bridge in Bristol, which it seems to me is the perfect background for a Dalek sequence because, bizarrely, the supports of the bridge have the same kind of silhouette as a Dalek. It's incredibly satisfying because once you've seen it, you can't *stop* seeing it. So Clifton Suspension Bridge, in my mind, is the Dalek Bridge. After the episode, I think people will call it that!"

Jodie Whittaker describes *Resolution of the Daleks* as "a perfect amalgamation of old and new *Doctor Who* because not only do we have the most famous of the villains from the show's history but also a reoccurring villain from my first series."

American businessman Jack Robertson, played by Chris Noth, made his debut in *Arachnids in the UK* back in 2018. "We loved the character and Chris loved being in the show," says Chris Chibnall. "He was really keen to come back and Robertson's character story didn't feel like it was at an end. He was disgraced at the end of *Arachnids* and the story of his recovery and how he claws back into the world continues in this episode. It's a fabulous performance from Chris."

"Coming back to *Doctor Who* was so much fun," says Chris Noth. "I really enjoy being in the *Doctor Who* family and I didn't know if my →



Opposite page:
The Doctor's oldest
enemies have a new
look in *Revolution
of the Daleks* (2021).

Left: Director Lee
Haven Jones on set
with Chris Noth, who
plays Jack Robertson.

Below: The Doctor
(Jodie Whittaker)
is kept prisoner...
how can she escape?



→ storyline would continue or if my character would be able to fit in again in any way – but they managed to do a very good job of bringing him back.”

In *Revolution of the Daleks*

Robertson is up to no good again.

“This character’s *always* up to no good,” Chris continues with a laugh.

“When we meet him in this episode, Robertson is scheming away and has rebuilt his reputation after his hotel fiasco.”

Costume designer Ray Holman was on hand to help Chris suit up. “When Robertson was in Series 11 he just had one costume for the whole episode,” says Ray. “I think he’s got five for *Revolution of the Daleks*! Chris tried the first suit then looked at me as if to say, ‘Are we done?’ And I said, ‘No, there’s four more to go – this is the Festive Special!’

“A lovely thing about this Special,” Ray continues, “is that Harriet Walter is in it. Harriet is a friend of mine – we worked together on *Law & Order*, which Chris Chibnall wrote and which Bradley Walsh was in. She plays a government minister and we had loads of fun with her costumes.”

Also joining the guest-star line-up is Nathan Stewart-Jarrett, who plays Leo Rugazzi. “Leo is a nervous young scientist,” says Nathan. “He was really fun to play. I haven’t got a scientific background myself but there are similarities between me and Leo. I wouldn’t class myself as nerdy but I don’t think anyone else would class me as cool.

So, actually, maybe I *am* a bit of a nerd and I think that’s definitely something I brought to Leo. He’s really excited about discovery and creation and science, and he’s been cultivating this embryo which, unbeknownst to him, is an evil being.”

What was it like for Nathan, working with *Doctor Who*’s most notorious villains? “In the world of acting there are lots of stars. But there are no bigger stars than the Daleks. If you’re in a scene with a Dalek, it’s not about you. It’s about that Dalek. It’s surreal seeing one in real life. They’re everything you think they’re going to be. The entire country has basically grown up with

the Daleks. Every single generation has got their own version of the Doctor and their own version of the Daleks. You walk on set and you’re like, ‘That’s a Dalek!’

“It was really wonderful stepping into the world of *Doctor Who*,” Nathan continues. “And I got to work with such legends, like Harriet Walter and Chris Noth. Chris is a very funny person. He was absolutely hilarious on set, clearly having the best time.

“There’s one scene where Chris, as Robertson, throws a croissant at me. He had so much fun with this and I just found it really funny. I couldn’t stop laughing, which affected my hand-eye co-ordination so I couldn’t

Above: Graham (Bradley Walsh) and Yaz (Mandip Gill) haven’t see the Doctor in ten months.

Below: Captain Jack (John Barrowman) returns... but will he meet the Doctor this time?



JACK’S BACK

“**C**aptain Jack is brilliant,” says Jodie Whittaker.

“As a person John is so full of energy. I mean, I’m pretty hyperactive and Brad’s hyperactive but he’s both of us rolled into one. And he brings such energy and life to his character. He’s obviously been part of this *Doctor Who* family for so many more years than me – and for fans he’s such an integral part of what makes this show so exciting.”

Bringing Jack back for a Festive Special is something Chris Chibnall has been planning since he took over as showrunner. “When you start the job, you have a list of things you want to do. John was always really high

on that list. I first talked to John about this a long time ago. It’s always lovely when you can ring somebody and say, ‘The Doctor needs you! Are you willing to answer the call?’ You’ll be very surprised to hear he said yes immediately.

“Captain Jack’s appearance in *Fugitive of the Judoon* was a precursor to this,” Chris continues. “But the idea to have him in the Special actually came first and then we wondered: ‘Can we smuggle him into an earlier episode?’ So we did – and it was the first time he’d been in the show for a decade. Funnily, though, it feels like he never left. That’s the amazing thing that John brings to the part.”





catch the croissant. Then there was another scene where Robertson reaches for my ear and shouts at me. And I was like, 'I'm in the middle of nowhere and my ear's being tugged off by Chris Noth! This is such a weird moment in my career.' He was pulling my ear and wagging his finger like he did in *Law & Order*. It was great!"

Revolution of the Daleks also heralds the return of Captain Jack Harkness. "Jack is BACK!" exclaims John Barrowman. What can we expect from Jack this time? "More flirting!" replies John, smiling. "He likes to flirt with Graham – he calls him a 'silver fox' – but I think Jack only does it to wind him up."

Chris Chibnall says that "In *Revolution of the Daleks* we meet a slightly older, wiser Captain Jack. He's there for the fam and he's got emotional knowledge for them that is useful to impart."

"Jack has a conversation with Yaz about how she feels about the Doctor," adds John. "He describes the joys of being with the Doctor and explains what it's like when the Doctor leaves you."

On the subject of leaving, Chris confirms that "*Revolution of the Daleks* will be Bradley Walsh and Tosin Cole's final episode – the last adventure for Thirteen and her fam." Chris gives no hints as to how or why Graham and Ryan will be departing but warns that "While there's lots of

escapism and lots of madness in the Special, it's a big emotional workout. There will be tears."

"I cried for such a long time," says Jodie. "Brad and Tosin couldn't cope with me getting so upset. When I realised it was my last moment with these characters, I felt incredibly bereaved. Because it started as us; our journey has been together, as a family, and we clicked like a family."

"As much as anything, that's what this Special is about," says Chris Chibnall. "It's about how much you

Chibnall notes that it's "a weirdly 2020 episode considering it was written and made last year. As I've watched it throughout the year, it's taken on difference resonances."

"There are several themes in the piece that



"While there's lots of escapism and lots of madness in the Special, it's a big emotional workout." CHRIS CHIBNALL

need your friends and your family, how those people can get you through tough times and how you grow through your relationships with them."

With this in mind, Lee Haven Jones points out that "Directing the episode was a game of two halves. On the one hand, you have the thrills and spills of Dalek activity. On the other hand, there's a really strong emotional heart to the story. I think the biggest challenge is to balance that emotional side of the story with the action."

Production of the Special wrapped on 23 October 2019, but Chris

are remarkably prescient," agrees Lee. "It's strange how you film something and then you worry that it's not going to be relevant. Then fast-forward a year and it almost seems *more* relevant."

"We always talk about the Specials as being real treats," says Chris. "That's what *Revolution of the Daleks* is: one big treat. It's got a beautiful score by Segun Akinola and the work that the visual effects company DNEG has done is fantastic. It's epic. It's emotional. It's exciting. It's bonkers."

"A festive cocktail of all great *Doctor Who* things!" **DWM**

Top: The unscrupulous Robertson and a government minister (Harriet Walter).

Above: Nervous young scientist Leo Rugazzi (Nathan Stewart-Jarrett).

DAY OF THE DAFFODILS

Fifty years after they walked the streets of England, handing out deadly daffodils, the Autons have returned. PATRICK MULKERN joins the defence against the new invasion.

If you've seen the BBC's spiffing new trailer, you'll know that the *Doctor Who: The Collection* range of Blu-rays is about to transport us back to 1971. Half a century peels away as Autons, Axons, alien Primitives and Azal vie to freak us out once again in what should really be named the Season 8 'Bok set' (after the vaporising gargyle from *The Dæmons*).

The writer of this article is old enough to remember the original trailer, which aired on BBC1 over New Year 1971 and, like the cover of *Radio Times*, went large on the Doctor's deadly new adversary. It showed clips of Roger Delgado looking sinister as the Master, accompanied by Dudley Simpson's haunting Radiophonic theme.

But perhaps the most unexpectedly lethal threat in Jon Pertwee's second series turned out to be daffodils. Handed free to the public by Auton carnival figures. Plastic daffs that spat out a suffocating film. This is the nightmare scenario that's been revived for the new Season 8 trailer.

It's written and directed by Pete McTighe, who in recent years wrote *Kerblam!* (2018) and co-wrote *Praxeus* (2020). "When I think about Season 8, the Autons are always front and centre," says Pete. "They're one of my favourite *Doctor Who* creations, and in particular that Daffodil Man design is so creepy. That smile. Those eyes. The yellow blazers, the jaunty hats! I love 'em. I felt they deserved a second outing. Once I'd settled on that idea, the script downloaded into my head very quickly."

It also reacquaints us with the Joneses – the Doctor's former companion Jo (Katy Manning) and her husband Cliff (Stewart Bevan). "We had to bring back Katy and Stewart – *Doctor Who* royalty," says Pete. "It feels really lovely to see them in their home environment and check in with them again." He'd already taken the pair back to Wales for the Season 10 trailer, thwarting a resurgence of giant maggots in a mini-sequel to the 1973 classic *The Green Death*.

Pete has written all the trailers for the Blu-ray *Collection* – this being his eighth. He's also directing them now, beginning with the Season 26 trailer that brought Sophie Aldred back as Ace, then a witty one for Season 14, showing Louise Jameson (Leela) in a garden being served by a malfunctioning V14 robot. "We'd been trying to shoot them piggy-backed onto documentary shoots with documentary





directors, but I felt strongly that they needed to be shot like a drama and given more time and attention. They're a little slice of new *Doctor Who* and deserve everything we can throw at them. This was our most ambitious shoot yet, with road closures and special effects – all in the middle of a pandemic!"

The trailer was shot in suburban London on Saturday 31 October. "I'm currently filming my new BBC show in Cardiff, so I drove across the night before and we shot it all very quickly, plagued by Axos-style 'freak weather conditions'. Katy and Stewart were so up for it and, as always, a total dream to work with."

Katy Manning is delighted that her character Jo (née Grant, now Jones) has had such an afterlife. In 2010, Jo resurfaced on TV in *The Sarah Jane Adventures*; she's a stalwart of Big Finish audios and is now popping up on the Blu-rays – alongside Cliff. She left the Doctor to marry Cliff in *The Green Death* and by now they have an ever-expanding family. "Jo and Cliff have seven children and 13 grandchildren," Katy estimates. "Two of them are 'the twins' and, in my mind, they probably come from marriages with African backgrounds, because they're an enormous multicultural, multiracial family."

In the trailer, the Joneses are at home and Jo is about to Zoom with the twins who've just made their first electro hip-hop demo. "Cliff comes in waving a plastic daffodil around, angry that this plastic is being handed out in the street. He's a Nobel Peace Prize winner and they're still fighting to conserve the planet and reduce the use of plastic. It doesn't take long for Jo to think 'Autons!' She manages to wipe them all out using her phone and the twins' music."

Katy finds that she and Stewart readily fall back into character.



"WHEN I THINK ABOUT SEASON 8, THE AUTONS ARE ALWAYS FRONT AND CENTRE. THEY'RE ONE OF MY FAVOURITE DOCTOR WHO CREATIONS." PETE MCTIGHE

"Everything is instinctive because we have such a strong relationship. Stewart and I were engaged for seven years and we've remained extremely close. We communicate all the time. It's almost like we *are* that married couple. And we have very much the same attitudes as Jo and Cliff. It's an art/life, life/art sort of thing. Everything in their life has been dedicated to saving this planet. Jo's always been committed to conservation because she looked at all those other worlds with the Doctor but knows this is the one we need to take care of."

As ever on a *Doctor Who* shoot the weather proved inclement, but Katy has decades of experience as an all-weather girl. "Of course, I only ever do these things if it's gale force nine, rain, mud, freezing cold snow..." she says, chuckling. "On this one we'd get a bit of sun while we were filming inside, then the moment we dashed outside, the rain came down."

Katy thoroughly enjoyed the day. "It's great playing opposite Stewart, who's a very fine actor. And they were a lovely crew. I've not been →

Opposite page: Beware of strangers bearing gifts in *Return of the Autons* (2020). Photo © Paul Vanezis.

Opposite page inset: Writer and director Pete McTighe.

Far left: Roger Delgado (as the Master), Katy Manning (Jo Grant), Jon Pertwee (the Doctor) and Nicholas Courtney (the Brigadier) in a publicity shot for *Terror of the Autons* (1971).

Above: The 'carnival head' Autons as they appeared in *Terror of the Autons*.

Below: Special effects have been used to create an army of Autons for the Season 8 box set trailer.

Bottom: Stewart Bevan as Professor Clifford Jones and Katy Manning as his wife Jo in *Return of the Autons*. Photos © Paul Vanezis.





Above left: Cliff shows Jo one of the plastic daffodils that are being handed out.

Above right: Stewart and Katy on location for the recording of the trailer.

Right inset: An Auton deploys the weapon concealed in its hand.

Below left: The Autons are defeated... for now!

Below right: John Hogg in his Auton costume. All photos except below left © Paul Vanezis.

→ directed by Pete McTighe before – he is just a joy to work with.” And it brought back memories of her debut 50 years ago. “I really liked *Terror of the Autons*. I was hoping there’d be a black plastic chair in the corner that I could have sat in and got eaten by, like Harry Towb was [in the 1971 story].”

Stewart Bevan now lives in an idyllic-sounding cottage in a hamlet in Suffolk, where he writes screenplays and sonnets, but relished the opportunity to flex his acting muscles again. “I’ve done it for 50-odd years so it comes quite easily, but there’s always trepidation because you have to learn lines. If you’ve got a good script though, it does it for you. Katy and I work together very well. We like to have a laugh, but take the work seriously and like to get it right.” He had no trouble slipping back into Cliff’s Welsh accent. “All my family came from Wales. My parents left just after the war. I was London Welsh, born and brought up in west London. Katy’s half-Welsh too [on her mother’s side].”

Of course, in the 1970s they were a golden couple in real life. “We lived together for five years in Chiswick and it was wonderful,” he says. “Somebody once said to me, ‘Do you know, you were once the most hated man in Britain?’ I said, ‘What! What do you mean?’ ‘Well, you were going out with Jo. It’s every man’s fantasy!’ I’d never thought of it like that.”

He still adores Katy. “She’s always great fun. She’s compassionate, witty and caring. Highly intelligent.” Stewart is also

“I REALLY LIKED *TERROR OF THE AUTONS*. I WAS HOPING THERE’D BE A BLACK PLASTIC CHAIR IN THE CORNER THAT I COULD HAVE SAT IN AND GOT EATEN BY.” KATY MANNING

keen to defend the character of Jo. “I had a debate once when someone put words into my mouth, saying Jo wasn’t the brightest button in the box. I said, ‘No, hang on a minute. You’ve got that exactly wrong.’ There’s no way that a guy like the Doctor has somebody as a companion who’s an idiot. It’s absurd. OK, she’s stumbling and falling over things, but she’s got an incredible mind. Jo was not a silly girl and Katy never played it like that. She was determined and smart.”

And, fittingly, Jo saves the day in this trailer.

An invaluable contribution to this ‘Day of the Daffodils’ project came from *Who* fan John Hogg, who already had in his wardrobe the garish garb of a Daffodil Man. In 2019, he’d commissioned sculptor James Burgess to make the creature’s oversized head and wrist gun.

“I researched and made the rest of the costume myself,” says John. “Sourcing the correct yellow jacket wasn’t easy, then the correct shoes and daffodils.” In all, it took six months. He says a BBC researcher got in touch after spotting photos of his costume on Facebook. It would be a happy Halloween for John, as he got to play multiple identical-looking Autons. “I travelled down from Glasgow and on 31 October every fan’s dream became a reality – to play a monster in *Doctor Who*. The production team were wonderful and Katy was as usual on top form. It was a fun day, shooting various scenes – especially the dying-several-times part!”

“John was a real trouper,” says Pete, “and extremely patient with me as I demanded he lie in the – safely closed-off! – road for the 12th time.” *Return of the Autons*, as Pete’s calling the trailer, “feels very *Doctor Who*. This is my favourite so far and I hope everyone enjoys it.” **DWM**



TOM BAKER • PAUL MCGANN • DAVID TENNANT



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Prior to *Doctor Who*'s relaunch in 2005 only one episode – 1965's *The Feast of Steven* – was broadcast on Christmas Day. However, several other episodes in the series' original run were slotted between more traditional festive programming throughout Christmas week. How incongruous must they have seemed? And how might they have been made more Christmassy? **ALAN BARNES** finds some surprising gifts under the tree...

The Christmas Episodes

TIME FORGOT

THE MUTANTS: THE SURVIVORS

5.15pm, Saturday 28 December 1963

What happens?

The Doctor (William Hartnell) meets the Daleks of planet Skaro for the first time...

What else was on that Christmas?

Sooty's Christmas Party – from the North Pole, apparently – took the 5.15pm slot on Christmas Day. At 10.20pm on the 28th: *That Was the Year That Was*, the last-ever edition of the too-hot-to-handle satirical revue usually known as *That Was the Week That Was*.

Could it have been more festive?

With the introduction of the faceless, croak-voiced Daleks, which looked nothing like anyone had ever seen before, and with its cast acting out radiation poisoning, while shellshocked by news of the assassination of US president John F Kennedy on the night of recording (see last issue), the second episode of the first Dalek serial had all the warmth and cheer of a double-length Christmas night *EastEnders*.

But perhaps that's part of the reason why it stood out. Would the Daleks have had the same impact if they'd debuted at another time of year?

Still: the Thals could have *wrapped* the box of anti-radiation drugs they'd left outside the TARDIS the previous week, so Susan (Carole Ann Ford) could have made her final dash through the lightning-lashed petrified forest to fetch a present, of sorts!

THE DALEK INVASION OF EARTH: FLASHPOINT

5.55pm, Saturday 26 December 1964

What happens?

The Doctor, his friends and his allies at last defeat the Daleks' scheme to hollow out planet Earth – but his granddaughter Susan chooses to remain behind in 21st-century London.

What else was on that Christmas?

Later on Boxing Night, on BBC2: *Roy Castle's Show*, starring not only the soon-to-be companion to Peter Cushing's big screen Dr Who, but also – in the strangest of coincidences – guest-starring Bernard Cribbins, who'd be Castle's replacement in the second Cushing movie, based on *The Dalek Invasion of Earth*.

Could it have been more festive?

Given that the Daleks' 'Project Degravitate' is foiled when their explosive 'fissure capsule' causes magma to erupt from their Bedfordshire mine, it's a pity no one thought of the trick eventually worked into the end of *The Christmas Invasion* (2005) – with blown volcanic ash settling like snow all over London.



THE HIGHLANDERS: EPISODE 3

5.50pm, Saturday 31 December 1966

What happens?

Mostly this is a grim 'pure historical' episode, with companion Ben (Michael Craze) stuck in the hold of the 18th-century slave ship *Annabelle*, pending transportation. But a couple of comic scenes with the Doctor (Patrick Troughton) dragged up in the guise of an old washerwoman have the whiff of panto about them.

What else was on that Christmas?

Following *Doctor Who* on BBC1 was the UK debut of the hit new American pop-comedy show *The Monkees*. Then traditional New Year's Eve singalongs rang in 1967, with Roy Castle (him again) guesting in *A Show for Hogmanay*, on most ITV regions.

Could it have been more festive?

Stuck in Inverness gaol in Episode 2, shown on Christmas Eve, the Doctor produced his recorder and played a few notes of a Jacobite marching tune to cheer up his fellow prisoners, including Ben and young piper Jamie (Frazer Hines). Aboard the *Annabelle*, then, the obvious thing

would be for Ben to prompt Jamie to pull out the chanter for his missing bagpipes – which he mentions on screen anyway – and play along as he tries to lift the Highlanders' spirits by leading them off into a chorus of the only Scottish song he knows, probably: *Auld Lang Syne*. Which wouldn't be entirely anachronistic, since Robert Burns supposedly based his 1788 verses on an older folk tune. Hey presto, a New Year's Eve *Who*-tenanny! →

Opposite page: How K1 from *Robot* (1974-75) might have celebrated Christmas.

Above: Could *The Survivors* (1963), in which Susan (Carole Ann Ford) and the Doctor (William Hartnell) met the Daleks, have been more festive?

Below left: What would *The Highlanders* Episode 3, shown on New Year's Eve 1966, have looked like if Jamie (Frazer Hines) had played *Auld Lang Syne*?

Below right from top: Sooty with his close friend Harry Corbett; the multi-talented actor, singer and dancer, Roy Castle; the US TV series *The Monkees*.



The Christmas Episodes TIME FORGOT



Above left: The Beatles – Paul McCartney, George Harrison, John Lennon and Ringo Starr – in *Magical Mystery Tour* (1967).



Above centre: Comedian Ken Dodd.

Above right: Ernie Wise and Eric Morecambe.

Right: How Salamander (Patrick Troughton) from *The Enemy of the World* (1967–68), one of the eponymous monsters from *The Krotons* (1968–69)...

Below left: ... and Azal (Stephen Thorne) from *The Dæmons* (1971) might have looked more Christmassy.

Below centre: Jo Grant (Katy Manning) and Professor Clifford Jones (Stewart Bevan) in *The Green Death* (1973).

Below right: Sarah Jane Smith (Elisabeth Sladen) and the Doctor (Tom Baker) in *Genesis of the Daleks* (1975).

THE ENEMY OF THE WORLD: EPISODE 2

5.25pm, Saturday 30 December 1967

What happens?

In 2018, the Doctor assumes the identity of his identical double – the Mexican-born would-be global despot Salamander, a man somehow able to harness volcanic energy to his own evil ends.

What else was on that Christmas?

Notoriously, BBC1 gave over a large chunk of its Boxing Night to the world premiere of the Beatles' wildly self-indulgent, largely incomprehensible film *Magical Mystery Tour*.

Could it have been more festive?

In September 1967, the Doctor and friends visited the icy *Tomb of the Cybermen*. In September, October and November, they met *The Abominable Snowmen* in the snowbound Himalayas. In November through to mid-December, they encountered *The Ice Warriors* amid the frosty glaciers of the Second Ice Age. And now, just in time for Christmas, the TARDIS lands them in... Australia. Go figure.



THE KROTONS: EPISODE ONE

5.15pm, Saturday 28 December 1968

What happens?

The Doctor, Jamie and Zoe (Wendy Padbury) land on a bleak planet where the brightest young minds are sent inside a strange machine... to have their brains drained!

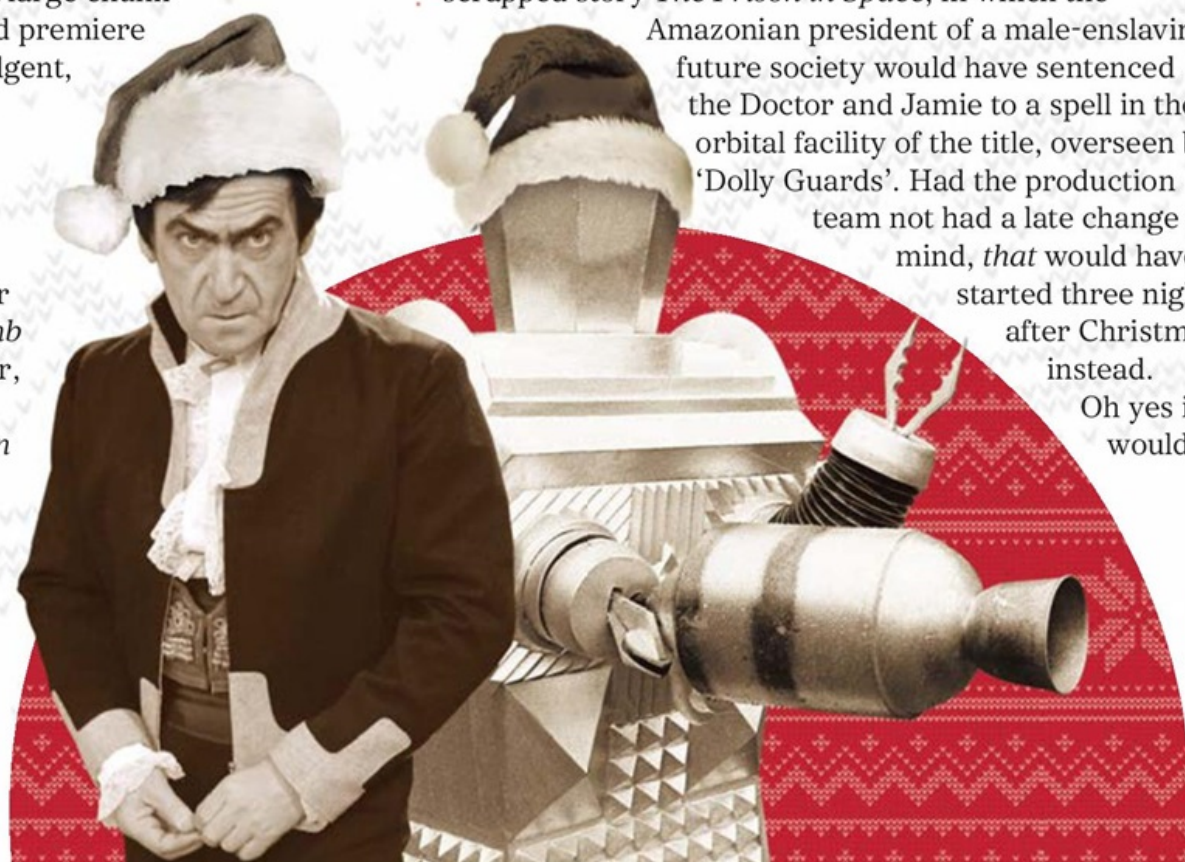
What else was on that Christmas?

Doddy for Christmas – a vehicle for future *Delta and the Bannermen* (1987) guest star Ken Dodd – was BBC1's main attraction on Christmas night.

Could it have been more festive?

Arguably, the previous week's eighth and final episode of the epic-length *The Invasion* – in which the Cybermen's takeover of planet Earth was spectacularly foiled by the Doctor and the military in cahoots – was 1968's actual Christmas treat.

But *The Krotons* was a late replacement for the scrapped story *The Prison in Space*, in which the Amazonian president of a male-enslaving future society would have sentenced the Doctor and Jamie to a spell in the orbital facility of the title, overseen by 'Dolly Guards'. Had the production team not had a late change of mind, *that* would have started three nights after Christmas instead. Oh yes it would.



ANOTHER CHANCE TO SEE

Throughout the 1970s, the BBC gifted *Doctor Who* fans with seasonal repeats as well. Significantly truncated versions of recent serials aired in the afternoons of Christmas week throughout the decade, beginning with an 89m 05s abridgement of *The Dæmons* (1971) at 4.20pm on Tuesday 28 December 1971 – ie, four days before *Day of the Daleks* (1972) kicked off Season Nine. *The Dæmons* may have been more Satan's claws than Santa Claus, but it didn't matter – the experiment was repeated with an even more truncated 88m 24s edit of *The Sea Devils* at 15.05pm on Wednesday

27 December 1972. Extraordinarily, an 89m 58s version of *The Green Death* (1973) was shown at 4.00pm on Thursday 27 December 1973 – ie, in between Parts Two and Three of *The Time Warrior*. We said goodbye to the Third Doctor again with a slightly more generous 105m 14s edit of *Planet of the Spiders* (1974) at 2.45pm on Friday 27 December 1974, the day before his successor made his debut proper in *Robot*.



An 85m 53s version of *Genesis of the Daleks* (1975) aired on Saturday 27 December 1975, plugging the gap between *The Android Invasion* (1975) and *The Brain of Morbius* (1976). Alas, there were no repeats at Christmas 1976 – then, to fill the interlude between *The Sun Makers* (1977) and *Underworld* (1978), the four-part *The Robots of Death* (1977) was spliced into two, screened at 6.25pm on Saturday 31 December 1977 and at 4.45pm the following day.



THE THREE DOCTORS: EPISODE ONE

5.50pm, Saturday 30 December 1972

What happens?

To stave off a universal energy crisis, the Time Lords bring the Doctor (Jon Pertwee) together with his two previous incarnations; two ghosts of Christmases past, perhaps!

What else was on that Christmas?

On Christmas Day, there was the last regular *Christmas Night with the Stars*, followed by *Morecambe and Wise*. But at 9.25pm on BBC2: Quatermass creator Nigel Kneale's super-scary high-tech ghost story *The Stone Tape*, based on a premise that might easily have made a UNIT-era *Doctor Who*.

Could it have been more festive?

In subsequent episodes, companion Jo (Katy Manning) finds herself transported inside a black hole, travelling with the leonine-haired Doctor and his scarecrow-like second incarnation to a strange citadel to meet the impossible being at the heart of this strange realm. With the entire UNIT HQ building whisked up out of the here and now like a Kansas shack in a whirlwind, it's not hard to discern strong similarities to the MGM musical *The Wizard of Oz* (1939). But although an adaptation of the *Oz* soundtrack had been heard on the BBC Light Programme as early as Christmas Eve 1949, the film wouldn't actually become a Yuletide tradition until after 1975, when it received its British TV premiere (on Christmas Day, in fact). Oddly, then, *The Three Doctors* seems much more Christmassy now than it did at the time.

THE TIME WARRIOR: PART THREE

5.10pm, Saturday 29 December 1973

What happens?

The Doctor (Jon Pertwee) and his companion Sarah Jane Smith (Elisabeth Sladen) escape Linx (Kevin Lindsay), a sinister Sontaran found squatting in a medieval fortress. But the pint-sized tyrant sends its creatures to pursue them, leading to a set-piece involving bombs – specifically, stink bombs lobbed over the battlements of Wessex Castle.

What else was on that Christmas?

BBC2, 5.15pm, Christmas Eve: the premiere of *The Goodies and the Beanstalk*, in which companions Tim (Tim Brooke-Taylor), Graeme (Graeme Garden) and Bill (Bill Oddie) escaped the Giant (Alfie Bass), a sinister being found squatting in a medieval fortress. But the pint-sized tyrant sent its creatures to pursue them, leading to a set-piece involving bombs – specifically, exploding eggs dropped from the undercarriages of magic geese.

Could it have been more festive?

To be fair, Part Three of *The Time Warrior* is more like one of the closing sketches in the BBC's other regular 5 o'clock-ish slot-sitter *Crackerjack*, which almost always seemed to be a Robin Hood or King Arthur or other 'days of old' parody.

Dare we imagine cameo appearances from Peter Glaze and Don Maclean as little and large monks whose habits the Doctor and Sarah borrow in order to sneak into Irongron's castle, in disguise, at the end of the episode? Yes, we dare. Dare we go further, and dream that they then burst into a Bert Hayes and his Orchestra arrangement of a contemporary pop hit while battling Irongron's men – eg *Saturday Night's Alright for Fighting* by Elton John, number three in the charts that July? Actually, no.



ROBOT: PART ONE

5.35pm, Saturday 28 December 1974

What happens?

The Fourth Doctor (Tom Baker) makes his first full appearance during Christmas week... meaning the Tenth Doctor (David Tennant) was actually the second to do likewise, in *The Christmas Invasion*.

What else was on that Christmas?

The previous Doctor could be seen at 6.30pm on Boxing Day on most of the ITV channels – when Jon Pertwee hosted a special edition of the murder-mystery show *Whodunnit?* (Guest stars: Wendy Craig, Leslie Crowther, Patrick Mower and Derek Nimmo.)

Could it have been more festive?

It's a major missed opportunity that the long-comatose Doctor doesn't wake up in the sickbay during UNIT's Christmas party.

Conventional wisdom has it that *Robot* writer Terrance Dicks was inspired by *King Kong* (1932). It should be noted, however, that Carry On actor Jim Dale had been on the shortlist for the role of the Fourth Doctor. Dale had been the star of British cinema's biggest family offering of the previous Christmas: *Digby, the Biggest Dog in the World* (released 6 December 1973) – in which an Old English sheepdog grows to giant size after accidentally ingesting an experimental formula and is menaced by the military.

Compare and contrast with the final episode of *Robot*, in which experimental prototype K1, accidentally grown to giant size, was menaced by the military. *Digby* was a regular Christmas TV attraction throughout the 1980s; not so *Robot*. But clearly, they had much in common. →



Top: Might a sprinkling of snow have added some Christmas magic to *The Three Doctors* (1972-73)? William Hartnell, Patrick Troughton and Jon Pertwee shared top billing.

Above: Jon Pertwee hosts an episode of the murder-mystery show *Whodunnit?*

Below: Linx the Sontaran (Kevin Lindsay) from *The Time Warrior* (1973-74), with added Christmas spirit.



The Christmas Episodes TIME FORGOT



Above left: Emu with his handler, Rod Hull.



Above centre: The Saturday morning kids' show *Swap Shop*.



Above right: The long-running BBC1 comedy *Only Fools and Horses*.

Right inset: Hats off to the giant squid in *The Power of Kroll* (1978-79).

Below left: K9, pictured here in *The Horns of Nimon* (1979-80), wishes you a merry Christmas.

Below right: A seasonal twist on a publicity photo from *The Greatest Show in the Galaxy* (1988-89), which starred Sylvester McCoy as the Doctor and Ian Reddington as the Chief Clown.

THE POWER OF KROLL: PART TWO

6.30pm, Saturday 30 December 1978

What happens?

In search of the fifth segment of the cosmos-adjusting Key to Time, the Doctor and Romana (Mary Tamm) have arrived on the third moon of Delta Magna, where the giant squid Kroll is awakening from its 200-year slumber.

What else was on that Christmas?

Opposite Kroll, on London Weekend Television, another terrifying angry beast starred in *Emu's Christmas Adventure*. Meanwhile, on other ITV regions, another giant green monster was starring in *The Incredible Hulk*.

Could it have been more festive?

The fact that Kroll generates vast quantities of methane, processed at a refinery in the swamp, may have struck a sympathetic chord in anyone who overdid the sprouts at Christmas dinner. Otherwise, *The Power of Kroll* is relentlessly unfestive.

We might perhaps imagine an alternative adventure, with the fifth segment disguised as something Christmassy – a present, or a bauble, or the fairy on top of some space despot's tree. But all they needed to do, in fact, was to swap the stories of the fourth and fifth segments around. Because with its sylvan fairytale setting, its princesses and princes, its duels and dualities, its 'Wood Beast' and its wicked Count, *The Androids of Tara* would have made a perfectly magical Christmas adventure.

THE GREATEST SHOW IN THE GALAXY: PART THREE

7.40pm, Wednesday 28 December 1989

What happens?

On the planet Segonax, the Doctor (Sylvester McCoy) at last steps into the ring of the fabled Psychic Circus – and is menaced by the horribly transformed Vulpanan werewolf, Mags (Jessica Martin).

What else was on that Christmas?

The London wideboys of *Only Fools and Horses* and the Liverpudlian chancers of *Bread* took prime positions on Christmas evening, while comedian Russ Abbot sought in vain to fill Morecambe and Wise's shoes.

Could it have been more festive?

The Greatest Show in the Galaxy was supposed to air in October 1988, as the second serial of Season 25. But a late decision to defer the start of the season to allow for coverage of the Seoul Olympics, and the need for the 25th anniversary adventure *Silver Nemesis* to begin transmission on 23 November, meant that it went out in December and January instead.

Which was perfect, because BBC TV had presented *Billy Smart's* [Christmas] *Circus* every Christmas afternoon, after the Queen's message, between 1960 and 1977 – with its forerunner, *Billy Smart's Family Party*, having aired in 1957 and 1958. 'Ring-Master of Ceremonies' for that first party, in fact, was one Jon Pertwee...

So quite by accident, the last-ever Christmas week episode of *Doctor Who's* original run – with its sinister clowns and its wild animal act in the cliffhanger – paid homage to a now-forgotten Christmas TV tradition. **DWM**



THE HORNS OF NIMON: PART TWO

5.50pm, Saturday 29 December 1979

What happens?

The Doctor and K9 struggle to reach the planet Skonnos, where Romana (Lalla Ward) has joined the Anethans, delivering tribute to the bull-headed monster at the heart of the Power Complex...

What else was on that Christmas?

On the morning of transmission, Lalla Ward was one of the celebrities answering calls to 01-811-8055 on *Multi-Coloured Swap Shop*, alongside children's TV artist Tony Hart.

Could it have been more festive?

There's a school of thought that calls *The Horns of Nimon* pantomime. With that in mind, it's hard to overlook the Doctor pinning a 'FIRST PRIZE' rosette on K9, the busted TARDIS' *Goon Show*-like sound effects, guest star Graham Crowden's "Can you hear me at the back?" performance as Soldeed, and Malcolm Terris' amateur-hour wardrobe malfunction at the end of the episode.

On the other hand, what would you rather have at Christmas: this, or *The Power of Kroll*?



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DOCTOR WHO MAGAZINE 11



SPECTRES of the FEAST

The *Feast of Steven* is one of the most eccentric episodes in *Doctor Who*'s history, although only those lucky enough to have seen it on 25 December 1965 can remember what it actually looked like.

SIMON GUERRIER and **RHYS WILLIAMS**

resurrect
a ghost of
Christmas past,
while **GAVIN
RYMILL** digitally
recreates the
sets from this
lost adventure.



We know exactly where the TARDIS stood in Television Centre Studio 3.



Of the 97 episodes of *Doctor Who* missing from the BBC archive, *The Feast of Steven* is the one we're least likely to see again. Episode seven of *The Daleks' Master Plan*, a one-off bit of fun for Christmas 1965, it was never repeated or shown abroad, and no copy was made. On 17 August 1967, authorisation was granted to wipe and reuse the original two-inch videotape. It is gone.

Yet traces survive. On the day of studio recording, actress Jean Marsh took part in a photocall, posing on several sets as new companion Sara Kingdom. Then, as the episode was broadcast, actor Robert Jewell – who played the clown in the story – took photographs of his TV screen, capturing 20 sometimes blurry images. With the soundtrack, script, scraps of production paperwork and the memories of people who worked on or watched the episode, we can piece together *something...*



1. INT. TARDIS (Scenes 1, 3, 5, 16, 23)

The TARDIS lands but the scanner isn't working. To find out where they are, the Doctor (William Hartnell) goes outside. When he doesn't come back, Steven (Peter Purves) and Sara venture out as well...

The TARDIS set is visible in photographs. We can even glimpse the studio gallery and numbers from the grid system, so we know exactly where it stood in Television Centre Studio 3.

2. EXT. POLICE STATION (Scenes 2, 4, 6, 8, 9A, 13, 15)

The TARDIS has landed outside a police station at Christmas. Two policemen intercept the Doctor as he emerges from the police box. Steven hides behind a police car, in which he finds a uniform.

Things get trickier here. No photographs exist of this set and the script offers little detail. For our recreation, Jeremy Bentham produced a diorama of the layout, based on his memories of watching the episode, plus those of fellow fans Trevor Wayne and Bruce Campbell. "The police car was a white Vauxhall Victor," remembers Jeremy, but writer Marc Platt – who also saw the episode – thinks it was a Ford Zephyr, as seen in the popular police drama *Z Cars*.

Michael E Briant, who was the production assistant on this episode, doesn't remember the set but can add something about the car. "Because of *Z Cars*, the BBC had prop police cars with no engines or fuel tanks and mounted on a platform with four wheels, possibly the base of a prop cage. You just pushed those around." He points out that the camera script says we hear but don't see the police car pull up. "So the chances are that's what they used."

Fan Ian Levine recorded in his diary at the time that "It was snowing heavily and the ground was blanketed with snow" outside the police station.

"Snow machines were used in everything in those days," confirms Michael. "They were long revolving drums, rigged up on the lighting hoists and filled with shredded, square scraps of paper." →

Opposite page above left: Jean Marsh as Sara Kingdom on the sawmill set from *The Feast of Steven*, the Christmas Day episode of *The Daleks' Master Plan* (1965-66). The TARDIS interior set and a spiral staircase can be glimpsed in the background.

Opposite page above right: One of Robert Jewell's off-air photographs showing the spiral staircase seen in the Hollywood scenes.

Opposite page below: The first of Gavin Rymill's CG reconstructions of the sets in BBC Television Centre on 3 December 1965, the day *The Feast of Steven* was recorded.

Top: The set of the TARDIS interior was erected next to the set of the police station exterior. The prop car, TARDIS exterior and fake snow are also visible in this reconstruction of Studio 3.

Left inset above: Jeremy Bentham's model of how he remembers the interior of the police station looked.

Left inset below: A Zoom call, hosted by Simon Guerrier, with fans who watched *The Feast of Steven* on Christmas Day 1965. Clockwise from top left: Ian McLachlan, Simon Guerrier, Jeremy Bentham and Marc Platt.

SPECTRES of the FEAST



Above: The sets for the interior of the police station, with the reception on the left and the interview room on the right.

Top inset: The Doctor (William Hartnell) is interviewed by the Detective-Inspector (Kenneth Thornt). Right inset: On the sawmill set, Blossom Lefavre (Sheila Dunn) films a scene with Darcy Tranton (Leonard Grahame).

Below left: A reconstruction of the sawmill set.

Below right: Steven (Peter Purves) and Sara infuriate director Steinberger P Green (Royston Tickner) as they ruin his take on the sawmill set.

→3. INT. POLICE STATION

(Scenes 7, 10, 10A, 14)

The police deal with a peculiar man in a mackintosh and the Doctor is taken away to be interviewed. Steven, now in police uniform, arrives to rescue the Doctor.

Again, there are no photos and the camera script specifies that “[it] just needs to be the bit comprising the swing doors and the desk” – as if the set-up would be well known. A review of the episode in the trade paper *Television Today* (30 December) says the police station “looked suspiciously like the *Z Cars* one but wasn’t.”

“I wanted to use the *Z Cars* set,” director Douglas Camfield told the fanzine *DWAS Yearbook 1978-79*, “but it couldn’t be managed logistically with the real *Z Cars* programme.”

This must all refer to the interior set. David Brunt, author of books on the history of *Z Cars*, says that the police station exterior “tended to be filmed on location at a fairly nondescript office building near to Ealing Studios. The yard at the back was used very occasionally but it’s not really the courtyard in *Doctor Who*. The front desk and CID room were familiar



Z Cars sets, and designer Raymond Cusick worked on *Z Cars* episodes around 1964, so knew them.”

“There was definitely a desk at the back of the set,” remembers Ian

McLachlan, who watched the episode go out. “The police sergeant [played by Clifford Earl] was behind it,” adds Jeremy Bentham, “with the Man in Mackintosh [Reg Pritchard] on this side. I think he wore a bobble hat.” “Definitely,” confirms Marc Platt.

Marc also provided a rough sketch of the set for our reconstruction. In Scene 9 the Doctor refers to “holly in the hall”, suggesting Christmas decorations. Ian Levine’s diary says Steven sat on a bench, waiting.

The camera script notes pauses in the recording schedule to allow William Hartnell to move between the TARDIS interior and the police-

box prop outside the police station. However, no recording break was needed between Scenes 6 and 7 or between Scenes 14 and 15. “That probably means the exterior and interior of the police station were all one set,” says Michael Briant. “That was pretty standard.”

The exterior had steps up to the entrance, so the interior set may have been raised off the studio floor. Scene 10A includes a medium shot of “STEVEN on steps”.

4. INT. INTERROGATION ROOM

(Scenes 9, 12)

Quizzed by a detective inspector, the Doctor claims to be a “Citizen of the universe, and a gentleman to boot.”

“The Doctor is sitting down” is all the stage directions tell us. A single off-air photograph shows the Doctor and the inspector (Ken Thornt) on either side of a desk. It’s a furnished room: more an office for the inspector than an interrogation cell, and dialogue refers to it as the “CID”

room. The desk, with pens and paper, is similar to that seen in *Z Cars* – and also a spoof of *Z Cars* in *The Benny Hill Show* broadcast on 24 April 1965, where the door was marked “CID”.

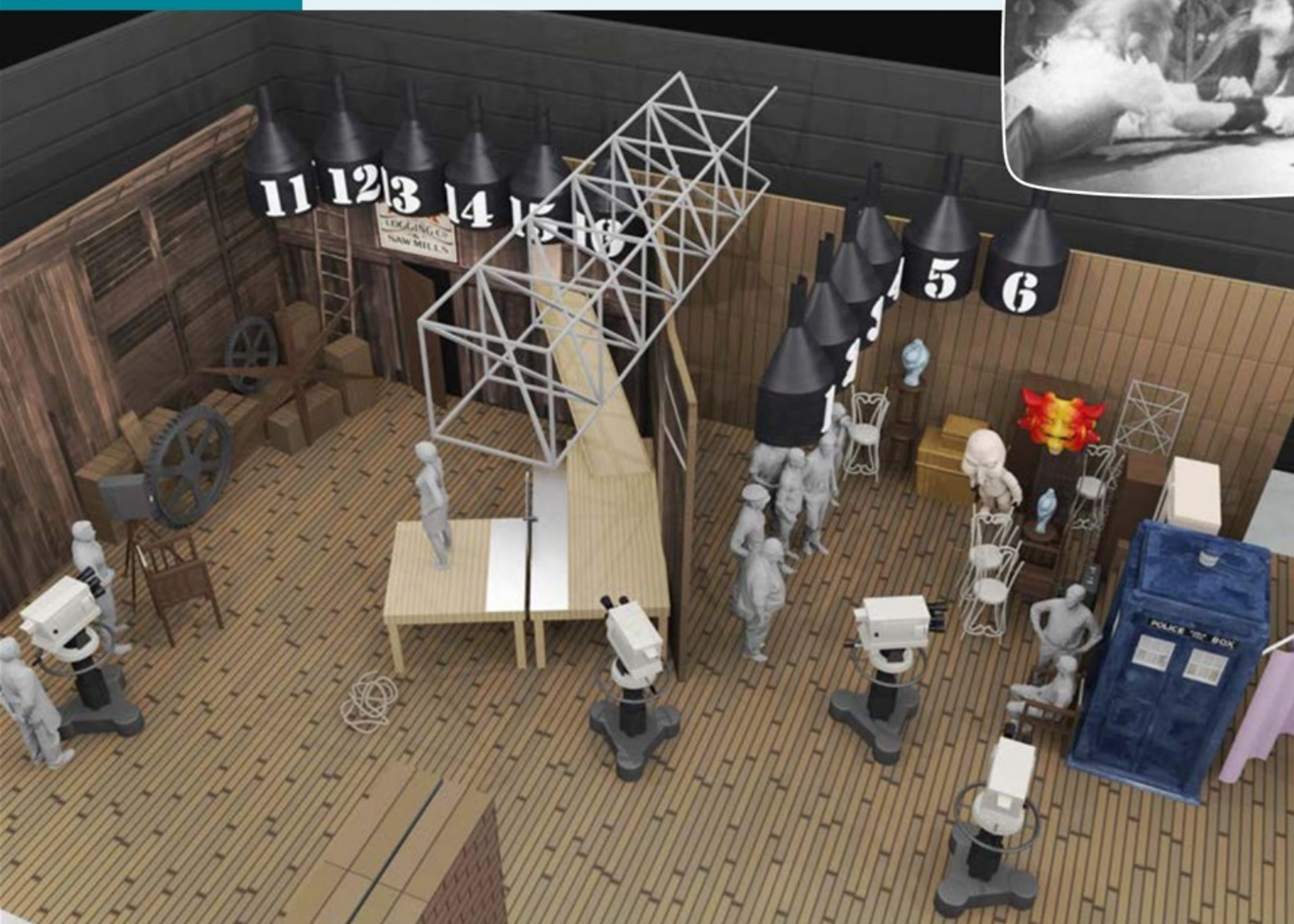


5. INT. BARN SET

(Scenes 16A, 22)

The Doctor and his friends escape the police. The TARDIS lands somewhere new, and the repaired scanner shows a man dragging a woman towards a huge rotating blade. But all is not as it appears...

“We should not be aware to begin with that this is a film set,” says the camera script. Raymond Cusick’s design for this set survives, as do a wealth of photographs from the photocall.





“An open-fronted, Arabian-type tent,” says the draft script.

6. INT. PASSAGEWAY (Scenes 17, 19, 21)
Having disrupted a Hollywood film shoot in the 1920s, the Doctor and his friends are pursued by its cast and crew through the studios.

Jeremy Bentham remembers this sequence as “a series of madcap chases along brick-lined corridors.” This was a single corridor, which the camera script describes simply as a “passageway between two [sets]”, a door along it marked “WARDROBE”.

A familiar figure, played by MJ Matthews, emerged from this door. “I definitely remember Charlie Chaplin,” says Marc Platt. “He twirled his cane and did that funny walk with the flat feet and big shoes. I remember everybody chasing the Doctor pulled back as Chaplin went through them, so you saw him go up the corridor with the twirling cane.”

In Scene 19, Steven – still wearing a policeman’s jacket – emerges from the ‘wardrobe’ door, whereupon the assistant director (Conrad Monk) hands him a police truncheon, as seen in the off-air image. The original plan was for Steven to take part in a comic sequence using archive film of the Keystone Cops. This was scaled down to two Keystone Cops (Paul Sarony and Malcolm Leopold)

leading Steven down the passageway. “It ended in a T-junction,” remembers Jeremy. “They turned left, went out of shot, ran left to right, then right to left, then Steven came back up the corridor.”

This was accompanied by sound effects of a comedy car crash. “I remember that!” says Michael Briant, laughing. “I got a message from the rehearsal room that we needed the sound of a Keystone Cops motor car. I got onto the Radiophonic Workshop, who did all the sound effects, and they sent me something on tape. Dougie Camfield said, ‘It doesn’t sound like a Keystone Cops motor car.’ To which I had to say, ‘The Keystone Cops didn’t make any sound – they were in silent movies!’”

7. INT. EASTERN SET (Scenes 18, 20, 22D)
Sara finds her way to another set in the Hollywood studios...

“An open-fronted, Arabian-type tent,” says the draft script. “We see quite clearly that it is set up within the studio. It is surrounded by lights and technicia [sic], and all the equipment of movie-making. The tent itself is quite ornate in its fittings, with silk and drapes and cushions.” →

Above: A reconstruction of the Eastern set, the spiral staircase and the passageway.

Top inset: The assistant director (Conrad Monk) mistakes Steven for a Keystone Cop and hands him a truncheon.

Below left: Issue 44 of the fanzine *DWB*, published in June 1987, included an interview with Robert Jewell, in which the actor’s off-air photos from *The Feast of Steven* were first printed.

Below centre: The Doctor talks to a morose clown (Robert Jewell), who reveals his name to be Bing Crosby!

Below right: A 1966 publicity photo of Jewell, promoting his role as the lead Dalek operator in *Daleks’ Invasion Earth 2150 A.D.* Photo © Studiocanal.

JEWELL in the CLOWN COSTUME

When Gary Leigh, the editor of fanzine *DWB*, interviewed Robert Jewell in 1987, the actor generously shared copies of his off-air photographs. “Every time [the Doctor] came down the passageway, I’d be sitting there with a deadpan expression on my face,” Jewell recalled. When the Doctor asked the clown which way his friends had gone, Jewell helpfully pointed “both ways”. He remembered it as “great fun because I like comedy anyway, not that

I had a lot to do, but it was great doing scenes with William Hartnell.”

DWB published a selection of Jewell’s photographs with the interview, then published more later: a total of 20 off-air images. “He gave me actual photographs, not negatives,” explains Gary. The absence of negatives means we can’t be sure of the order the pictures were taken. We also don’t know what became of Jewell’s

photographs after publication, or whether any more exist. “I’d really love to help,” says Gary, “but sadly I didn’t keep any of the original art boards or memorabilia from *DWB*.”

DWB became *DreamWatch*, which in 2001 was bought by

Titan Magazines, but we checked and Titan don’t have the photographs. Robert Jewell’s family couldn’t track down originals for us either. Yet the tantalising hope remains that there may be more out there...



SPECTRES of the FEAST



Above: A recreation of the TARDIS exterior, with props first seen in *An Unearthly Child* (1963) nearby. The Eastern set is adjacent.

Right inset above: Jean Marsh poses with the wooden chest of the Eastern set.

Right inset: The Doctor quickly tires of the clown's moaning.

Below left: An aerial view of the whole studio.

Below right: The Arab sheikh (David James) and the vamp (Paula Topham) recreate silent-era Hollywood on the Eastern set.

→ Press photographs of the set show Jean Marsh standing in the wooden chest that she hid inside during the episode. This is the same wooden chest from *Journey into Terror* (the fourth episode of *The Chase*) earlier that year. In Episode 6 of *The Wheel in Space* (1968), Zoe hides inside the same chest in the TARDIS control room.

A blurry off-air image shows the Doctor leading Sara away from the chaos of the Eastern set. "I've a dim memory that they went in and out through the curtains, like on *The Morecambe & Wise Show*," says Jeremy Bentham.

8. EXT. TARDIS (Scenes 22A, 22C, 22E)

The Doctor gets back to the TARDIS but can't get to the door. Sitting in front of it is a forlorn clown (Robert Jewell).



Robert Jewell previously played Daleks and Zarbi but this was a rare chance to see his face, which is why

he took these photographs. The seven images in which he appears show little of the surrounding set, though the strange mannequin behind the Doctor and clown seems to be the same prop from the junkyard in *Doctor Who*'s first episode, *An Unearthly Child* (1963).

The camera script tells us that the police-box prop was moved from outside the police station – so this was a different set, rather than a redressed one. A photograph shows the police box (still with fake snow on it) in the narrow space between the barn and the sheikh's tent.

9. INT. STAIRS (Scene 22B)

Meanwhile, the Hollywood cast and crew pursue Sara and Steven.

A recording break allowed Jean Marsh and Peter Purves to climb this spiral staircase, which they then ran down in this single scene. The stairs are visible in pictures from the photocall, left of the TARDIS interior and right of the Eastern set – all the elements of the film studio next to one another, allowing the chase to run through them. The frame structure at the back of this set can also be seen in *Day of Armageddon*, the second episode of *The Daleks' Master Plan*, suggesting that designer Raymond Cusick recycled pieces.

Although possibly perceived at the time as a relatively inconsequential chapter in the saga of *The Daleks' Master Plan*, the unusual nature of *The Feast of Steven* now makes its absence all the more frustrating. It seems likely that any attempt to recreate this lost episode will be

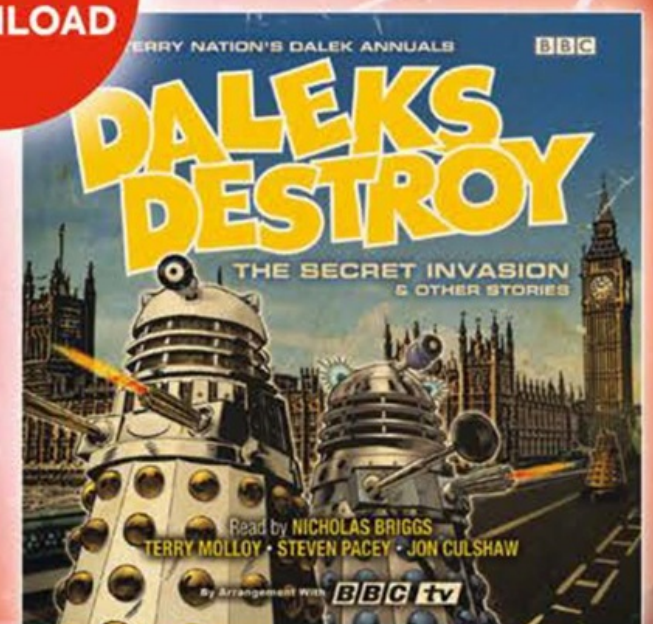
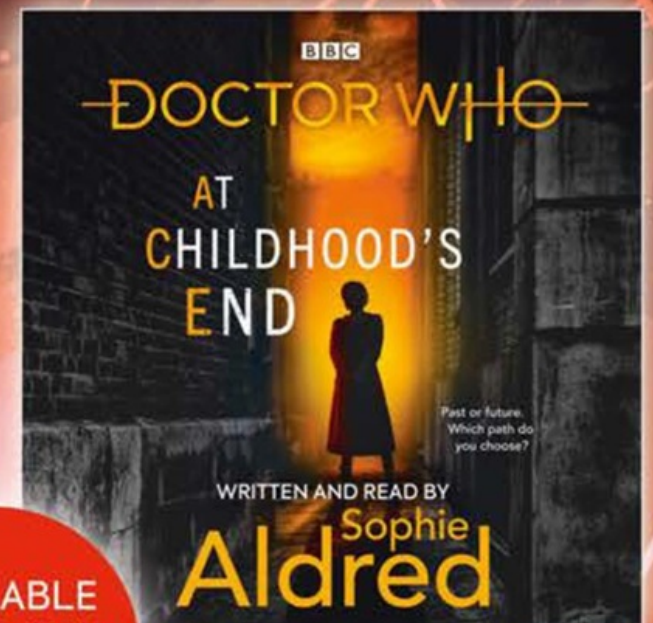
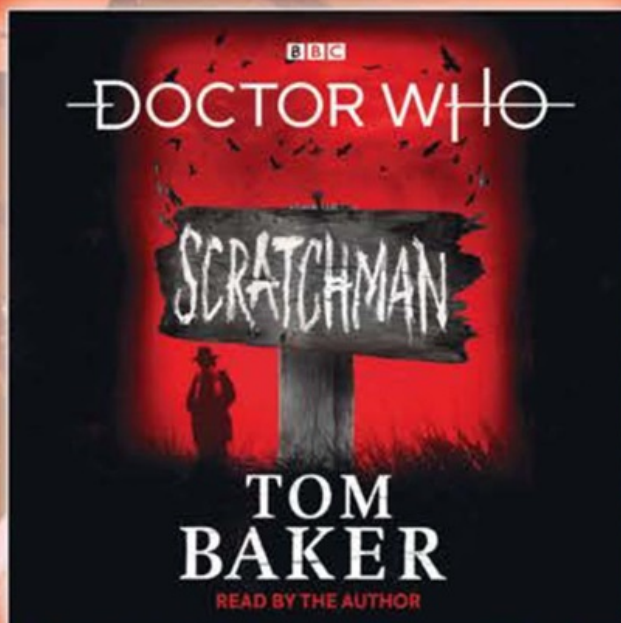
informed by a high degree of speculation and a number of educated guesses. While there may never be a definitive reconstruction, these glimpses at least offer some insight into what we're missing. **DWM**



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Season's Gratings

I'M GONNA SPEND MY CHRISTMAS WITH A DALEK



Above: The Go-Go's, and a couple of familiar-looking friends, in New Bond Street on 25 November 1964.

Photo © Mirrorpix/Getty Images.

Right: The picture on the record cover was taken during this visit to London.

Few people know the tune. Even fewer own an original copy of the record. **TIM WORTHINGTON** reveals the strange story of the 1964 novelty single *I'm Gonna Spend My Christmas with a Dalek...*

As Christmas approached in 1964, cash registers nationwide were ringing to cries of "EXTERMINATE!" Television's latest villains were about to make their long-awaited return in *The Dalek Invasion of Earth* and toy manufacturers had not been slow to respond to Dalekmania. Every youngster who had spent the past 12 months walking around with arms

outstretched and a cardboard box on their head could now ask Santa for their very own Dalek toy, game, jigsaw or – for the truly obsessed – pop single.

I'm Gonna Spend My Christmas with a Dalek by The Go-Go's (Oriole Records CB1982) didn't trouble the hit parade and now tends to get written off as an embarrassing novelty – an early attempt to fleece fans by sticking a *Doctor Who* link on something almost entirely unrelated. It's easy to see why it has this reputation, but it's a much better – and more official – record than it's ever given credit for, and one that everyone involved expected to be a hit.

Established in 1925, Oriole found a lucrative niche during the late 1950s' rock and roll boom. Where other labels sought potential pop stars, Oriole specialised in movie themes, records cashing in on current crazes, and covers of current American hits before the originals could be released in the UK. Rather than coaching photogenic singers for stardom, Oriole preferred to use experienced musicians from the live circuit who could record a single in one or two takes, with a credible sound ensuring that even outright novelties could sit comfortably alongside the big pop hits of the day. Oriole aimed at a sizeable profit for minimal outlay, and more often than not succeeded.

Oriole's early successes included the Chas McDevitt Skiffle Group's international smash *Freight Train* in 1957 and, the following year, *An Ordinary Copper* – the theme from the BBC series *Dixon of Dock Green*. Over the next decade it would release more than 600 singles by, among others, the Merseybeat acts Faron's Flamingos and Ian and the Zodiacs, stage musical star Polly Perkins, television comedians Mike and Bernie Winters, cabaret singer Lenny Peters (later to find fame as one half of 1970s chart-toppers Peters and Lee) and the original madman of rock, Screaming Lord Sutch. Oriole also specialised in sci-fi themed discs, releasing singles by The Spotnicks, a Swedish band who wore spacesuits on stage, and the pioneering Space Age pop producer Joe Meek. Oriole was the first label in the UK to license records from Motown, and if all that wasn't enough, it also operated Embassy, a side label devoted to budget-price discs of soundalike chart hits performed by session musicians, sold exclusively at Woolworths.

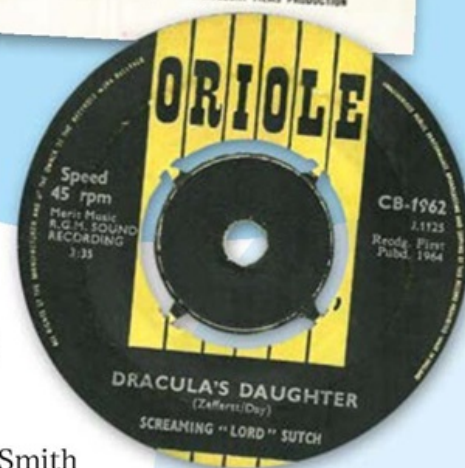
One of Oriole's producers was Les Vandyke. Previously a hitmaker for the label under his real name Johnny Worth, Vandyke adopted his pseudonym when he began a parallel career as a songwriter – 'Les' was borrowed from pianist Les Reed and 'Vandyke' was the telephone exchange code for Wandsworth in the days when callers would ask the operator to be connected. He got off to a flying start when *What Do You Want?*, a song Vandyke wrote for Adam Faith, topped the charts for three weeks in 1959. This launched a career that saw him pen hits for Marty Wilde, Eden Kane, Shirley Bassey, Petula Clark, Vince Hill, Clodagh Rogers, Cleo Laine and others. Vandyke also contributed songs to a number of feature films, including *What a Whopper!*, a 1961 comedy starring Faith as a conman attempting to fabricate sightings of the Loch Ness Monster. The film was written by future Dalek creator Terry Nation.

Vandyke and Nation remained on friendly terms after *What a Whopper!* and on 19 November 1964 – two days before transmission of the first episode of *The Dalek Invasion of Earth* – Nation telephoned the *Doctor Who* production office to inform them that Vandyke was writing a pop song about the Daleks. This was set to be recorded

Named after a popular local nightspot, The Go-Go's were a young, semi-professional outfit.

the following Wednesday with The Go-Go's, a group that Vandyke was bringing down from Newcastle, and Nation was keen to borrow a couple of props for an accompanying photocall.

Named after a popular local nightspot, The Go-Go's were a young semi-professional outfit – most of them still in their late teens – comprising vocalist Sue Smith and musicians Mike Johnson, Alan Cairns, Abe Harris, Bill Davison and Les McLeian. On 25 November, The Go-Go's arrived at London's New Bond Street where they were joined by two Daleks, one of which still bore damage sustained during the →

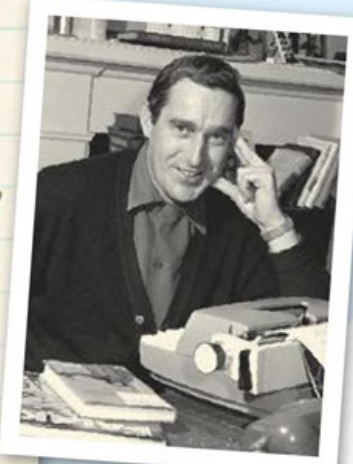
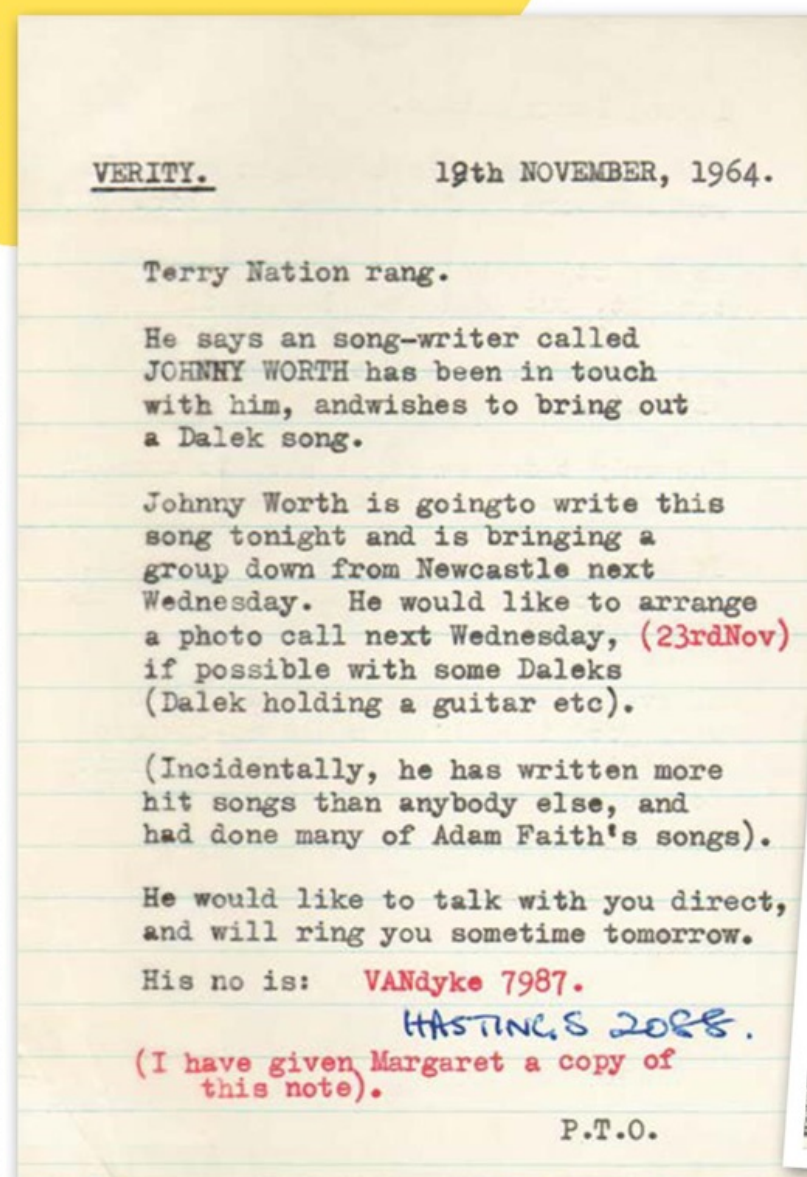


Top: A British quad poster for the Terry Nation-scripted comedy *What a Whopper!* (1961).

Above: Another novelty record from Oriole – *Dracula's Daughter* by Screaming 'Lord' Sutch.

Left: A note for *Doctor Who* producer Verity Lambert, informing her of a phone call from Terry Nation.

Below: Terry Nation pictured in 1964, the year he became aware that the Daleks had commercial possibilities beyond the television series.



Season's Gratings

Right: An advert for *I'm Gonna Spend My Christmas with a Dalek* appeared in *Record Retailer* in December 1964.

Far right: *Big Boss Man* by The Go-Go's, the b-side of *I'm Gonna Spend My Christmas with a Dalek*.

Below from top: *Telstar* (1962) by The Tornados; a 1964 EP by The Pretty Things including the track *Big Boss Man*; an original pressing of *I'm Gonna Spend My Christmas with a Dalek*.

OUT TODAY!

I'm gonna spend my Christmas with a Dalek
c/w *Big Boss Man*
THE GO-GO'S
CB 1982

Daleks photographed by kind permission of the B.B.C.



THE SPOTNICKS
Shamus O'Toole
c/w *Donner Wetter*
CB 1981



the song tough going. The musical backing, however, is far more satisfying. Built around a guitar riff borrowed from Duane Eddy's 1959 hit *Peter Gunn*, the arrangement was clearly inspired by Joe Meek's pop productions, featuring distorted guitars, heavily treated organ and echo-generated electronic effects very much in the style of *Telstar*, a 1962 chart-topper produced by Meek for The Tornados.

Completing the line-up was a 'Dalek', voiced by Vandyke, offering such uncharacteristic interjections as "I LOVE YOU" and "PLEASE MAY I HAVE SOME MORE PLUM PUDDING AND CUSTARD". Although Vandyke had no time or resources to match the on-screen Dalek voices, it's clear he'd studied their flat intonation, and on a cheap mono record player in 1964 it must have sounded fairly convincing.

Vandyke had written a catchy song in the persona of a child hoping to find their very own Dalek in their stocking.

For the b-side, The Go-Go's opted for a song that formed a staple part of their live repertoire. Originally recorded by Jimmy Reed in 1960, the blues standard *Big Boss Man* had quickly become a popular cover, and, to judge from their version, it seems The Go-Go's were most familiar with the one recorded by The Pretty Things for Fontana earlier in 1964. Sung as a duet between Sue Smith and Bill Davison, The Go-Go's sturdy organ-led rendition, again with more than a nod to the Joe Meek sound, gives a fair idea of what they must have sounded like when not singing about Daleks, and has recently started to gain unlikely attention from 1960s beat music enthusiasts.

With all concerned convinced they had a smash in the bag – so much so that Oriole splashed out on an expensive picture sleeve – the single hit the shops on 11 December 1964, the day before the fourth episode of *The Dalek Invasion of Earth*. It wasn't Oriole's only attempt at cornering the Christmas market; also arriving in shops that week was *Santa Bring Me Ringo*, a cover of a Beatles tribute disc by Christine

→ making of *The Dalek Invasion of Earth*. Although Nation's suggestion of "Daleks holding guitars" proved impractical, they spent around an hour entertaining the crowds and posing for the press before the band – minus the Daleks – were ushered into Oriole's studio at 104 New Bond Street to record the single.

Noting the clamour for Dalek toys, Vandyke had written a catchy song in the persona of a child hoping to find their very own Dalek in their stocking. Sue Smith's overbearingly 'cute' vocal has aged badly and is now the main reason why so many find

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MARCH OF THE ROBOTS

The Go-Go's may have been the first band to cash in on the success of the Daleks, but they certainly weren't the last.

Displaying, like The Go-Go's, a noticeable Joe Meek influence, an instrumental outfit called The Earthlings recorded *Landing of the Daleks* (Parlophone R5242, February 1965) at Birmingham's Grosvenor Road Studios but soon ran

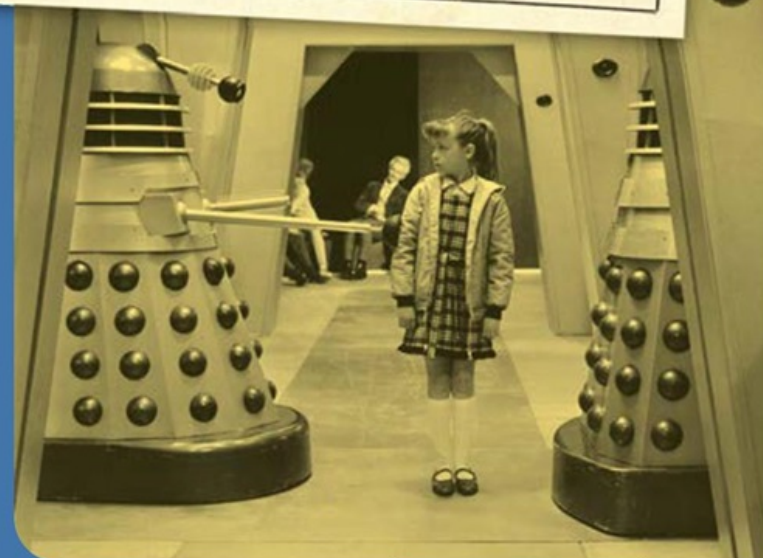
into problems. The track featured the Morse Code warning 'SOS SOS DALEKS HAVE LANDED', even though strict General Post Office rules prohibited Morse signals from any frequency not reserved for shipping. A new disc was pressed with the code scrambled, but by then it was a little late.

A regular on the BBC Light Programme's *Music While You Work*, bandleader Jack Dorsey was phoned by a producer and asked to come up with a record to cash in on Dalekmania. *Dance of the Daleks* (Polydor 56020, July 1965) is certainly a good 'Big Band' number but, barring a few sound effects, has nothing whatsoever to do with Daleks.

Malcolm Lockyer reworked two of

his cues from the 1965 film *Dr. Who and the Daleks* as up-tempo numbers – clearly inspired by John Barry's work on *The Ipcress File* earlier that year – for *The Eccentric Dr. Who/Daleks and Thals* (Columbia DB7663, August 1965), while Bill McGuffie developed a piece from *Daleks' Invasion Earth 2150 A.D.* into *Fugue for Thought* (Philips BF1550, February 1967). Lockyer also supervised the recording of *Who's Who* (Polydor 56021, July 1965), a lively single performed by Roberta Tovey, who played the Doctor's granddaughter Susan in both the Dalek

films. The lyrics refer to the Doctor having "long grey hair", suggesting that the inspiration for the song may have been the mysterious character played by William Hartnell on television, rather than the human inventor portrayed by Peter Cushing in the films.



Hunter, which was climbing the charts in America when Oriole entrusted it to television ventriloquist Ray Alan and his puppets Tich and Quackers.

I'm Gonna Spend My Christmas with a Dalek doesn't appear to have won much airplay on BBC Radio; at that point the Light Programme only carried a few hours of pop music a week, and there were evidently more exciting sounds around. It did, however, gain a good deal of support from the only other available outlet at the time. Radio Luxembourg, a European commercial pop station that exploited a legal loophole to broadcast a UK service, built its schedule around shows sponsored by leading record labels and Oriole was no exception. Hosted by Paul Hollingdale, *The Big O Show* took every opportunity to plug the single in the run-up to Christmas and, if the regular format of the show is anything to go by, it almost certainly will have featured brief festive contributions from the band members and the 'Dalek'.

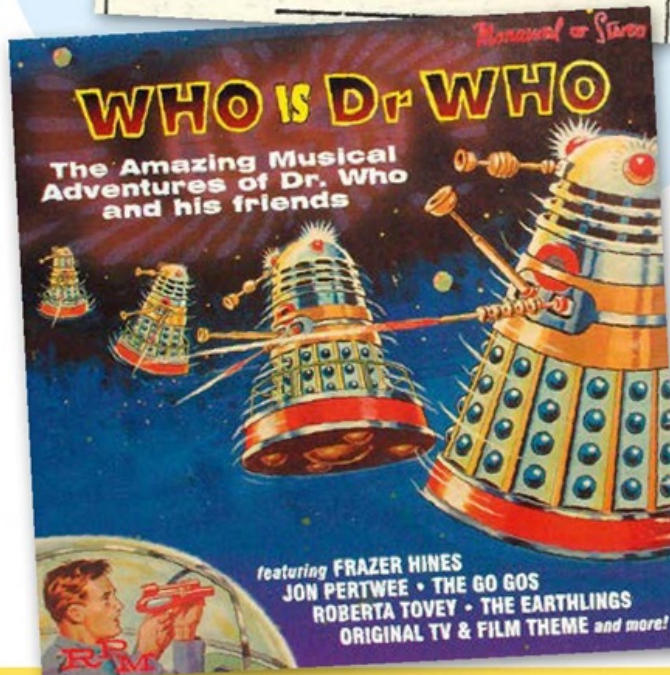
Sadly, *I'm Gonna Spend My Christmas with a Dalek* failed to live up to the promise of Terry Nation's excited phone call barely a month earlier. The Go-Go's returned to their day jobs and Vandyke began work on songs for Freddie and the Dreamers and Herman's Hermits. It was also one of the last records released by Oriole; by this time its business model was becoming obsolete in a changing pop market. CBS was already negotiating to buy Oriole before The Go-Go's even entered the studio, and by the end of 1965 the label had been completely subsumed by the American giant.

Forgotten and unloved, *I'm Gonna Spend My Christmas with a Dalek* was already difficult to find by the time *Doctor Who* fandom took off in the 1970s, when it quickly

became a regular punchline despite the fact that few people had actually heard it. There's one very good reason for the record's lack of exposure: in an irony that anyone with an interest in early *Doctor Who* will recognise, Oriole would routinely erase and reuse the master tapes of its singles once the commercial possibilities were exhausted.

When RPM Records wanted to include the song on the compilation CD *Who is Dr. Who* in 2000, it struggled to find even a good quality copy of the single, let alone a master recording. Audio restoration expert Mark Ayres had to construct a new master from a DAT dub made from the copy in the BBC Record Library. To the untrained ear, it's difficult to tell that the results were actually ripped from vinyl, suggesting that either Mark pulled off an outstanding feat of restoration or that the BBC's copy hadn't been played.

Hopefully, Mark's efforts mean that it has been played a lot more since. *I'm Gonna Spend My Christmas with a Dalek* isn't just a reminder of how huge the Daleks were in 1964, it's also, in its own peculiar way, a very likeable song. Assuming you can tolerate listening to a Dalek blurting out "CHRIST-MAS-TREE". **DWM**



Above left: The 1965 single *Landing of the Daleks* by The Earthlings.

Above centre: A Polydor advert for two *Doctor Who*-related singles – *Who's Who* by Roberta Tovey and *Dance of the Daleks* by Jack Dorsey and Orchestra.

Above right: Roberta Tovey as Susan in the film *Dr. Who and the Daleks* (1965).

Left above: A November 1964 press report on Oriole's publicity stunt.

Left below: The compilation CD *Who is Dr Who* was released in 2000.

EVERYTHING TO PLAY FOR



Top: Images from the YouTube videos trailing *Time Fracture*, including new scenes set in UNIT HQ.

Above: Director Tom Maller.

Scheduled to open in April 2021, the immersive theatre experience *Time Fracture* offers the unique possibility of taking part in a live *Doctor Who* adventure. In this exclusive preview, **ROBERT FAIRCLOUGH** talks to the people who are “literally putting the audience in the centre of the action”.

In August, YouTube viewers were treated to three ‘UNIT field logs’ previewing *Time Fracture*, in which scientists Errol Courtney and Evelyn Yates warned of the threat from an ever-widening breach in space and time.

The logs ended with a list of names – supplied by the Doctor – of people suited to help with the crisis. Next up was a video entreaty from Kate Lethbridge-Stewart herself, addressing the audience directly: “Your name is on the list, which means we need you.” How could any fan say no?

Immersive theatre – in which audiences are an active participant in the show they’ve gone to see – is still relatively new. The company Punchdrunk, founded in 2000, pioneered the form. Secret Cinema followed in 2007, with the emphasis on live events based on films and television series.

Tom Maller, the director of *Time Fracture*, is Secret Cinema’s creative director. “I’ve been working on *Casino Royale* for the last couple of years for them in London and China, and since 2015 I’ve directed eight of Secret Cinema’s shows. I had an opportunity to work with Immersive Everywhere, the producers of *The Great Gatsby* [now officially the longest-running immersive theatre experience in the UK] and they asked me to create a *Doctor Who* show.”

Tom is part of a young three-person creative team, which includes writer Dan Dingsdale and production designer Rebecca Brower. As an actor, Dan is a veteran of 20 immersive productions and co-founder with Tom of their own company, Immersive Ensemble. “When we started, we had nothing but an idea and very little money from our savings,” he recalls. “We put everything we had into *The Drop Off*, which took place across London. We couldn’t afford a venue, so the action happened on the streets.”

Rebecca’s career began as a designer on the 2012 London Olympics, and since then she’s worked on



a variety of events and shows, including one based on another well-known TV property. “I did *Tom and Jerry* for Warner Bros. Blimey, that was a learning curve and a half!” she says, laughing. “We toured that around Europe and then the Middle East.”

There’s been an immersive experience based on *Doctor Who* before, the children’s show *The Crash of the Elysium* (2011-12), produced by Punchdrunk. *Time Fracture*, however, works on an altogether more ambitious level. Situated at Gatsby’s Mansion in London’s Davies Street, running for two hours, and designed to appeal to both diehard enthusiasts and newcomers, it boasts 17 rooms containing 17 different worlds. “I needed to find something that was high stakes and operatic enough to justify *Doctor Who* being made into this big, live, living and breathing show,” says Dan. “The idea in my head was that I was writing a finale episode, the big, universe-saving everything’s-at-stake story. I then had to find out what the role of the audience was within that, and how they play the key character within this narrative.”

Tom explains how that works. “When we start planning a show, I say to our actors, ‘Who are the audience?’ I say that every day in rehearsal.

Then the question is, ‘Who is your character and what are you doing?’ That’s the order: it’s always the audience first. We want the actors to break out and talk to them directly and ask their advice, taking them on an adventure that makes them the most important people, so they feel like they’re complicit in the unfolding show around them.”

Rebecca points out that realising *Doctor Who*-style worlds ‘live’ is a serious technical challenge. “We’ve got some fantastic people on board,” she says. “Our illusionist is straight from West End theatre shows such as *The Worst Witch* and *Harry Potter*, and some of our lighting directors have worked with The Rolling Stones. I worked on [West End production] *Ghost Stories* for years, so that’s actually been quite a help. We bring everyone together and say, ‘How do we make these illusions and tricks work with an audience member literally standing next to them?’”

During the show’s development, Dan had the benefit of *Time Lord Victorious* producer James Goss’ encyclopaedic knowledge of *Doctor Who*. “He’s been wonderful,” Dan explains. “Before we even went to meetings, there’d be conversations I had with James where I said, ‘I want to do this. I think we can because of these episodes.’ James would then put on his librarian hat, have a look, and come back with either ‘Yes, that’s good’ or ‘Have you considered this alternative, because you could do this, this and this?’ Because of that process, no one’s going to come to *Time Fracture* and go, ‘Hold on, that’s not right.’” →

“THE IDEA WAS THAT I WAS WRITING A FINALE EPISODE, THE BIG, UNIVERSE-SAVING EVERYTHING’S-AT-STAKE STORY.” DAN DINGSDALE

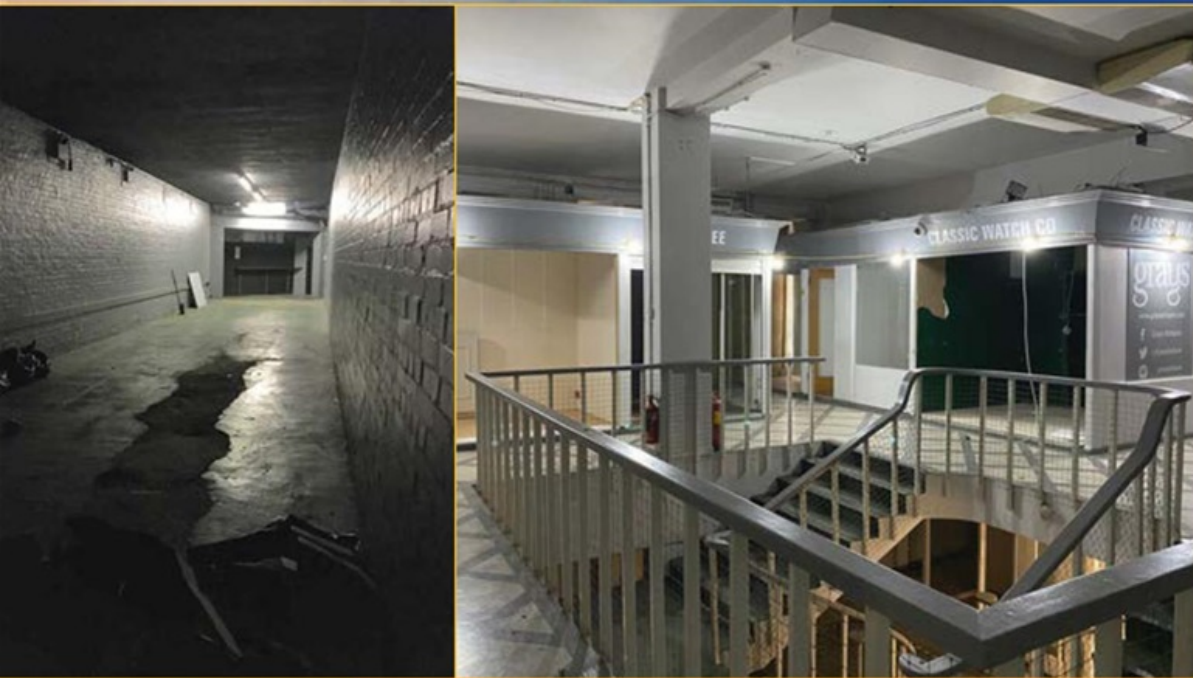


Top left: Writer Dan Dingsdale.

Top centre: Production designer Rebecca Brower.

Above right from top: A model of the UNIT HQ set; a 3D CG render of Leonardo da Vinci’s studio; UNIT’s Kate Stewart (Jemma Redgrave) addresses *Time Fracture*’s participants.

Left: Another view of the UNIT HQ model.



Top: The site where *Time Fracture* will be staged is currently under development.

Below: James Goss acted as consultant to the *Time Fracture* project.

→ *Time Fracture* is also part of the multi-platform *Time Lord Victorious* saga. “It was conceived around the same time as our show,” Dan continues. “As a result, there were elements of it that we were able to incorporate into *Time Fracture*. The thing that I was interested in, like James, was *character*. ‘Wouldn’t it be cool,’ we thought, ‘if a character from *Time Lord Victorious* was seen in the flesh for the first time in *Time Fracture*?’ That’s exactly what we’ve done.”

With their innovative show now only two months away from its premiere, what is the team most proud of? “Putting the *danger* of *Doctor Who* into *Time Fracture*,” says Tom, grinning. “Every Saturday evening, it’s life or death. A lot innocent of people die in *Doctor Who* – it’s a family show, but a lot of people die! *Time Fracture* is no gentle stroll through the universe – there’s jeopardy, there’s danger. We more than match the original’s tempo and high-stakes scenarios. Our tag line is ‘Step up and be the hero’, and we’re literally putting the audience in the centre of the action.”

“TIME FRACTURE IS NO GENTLE STROLL THROUGH THE UNIVERSE – THERE’S JEOPARDY, THERE’S DANGER.”

TOM MALLER

“There’s one super-secret encounter,” promises Dan. “It’s one part of a story arc, in which an audience member will be speaking to a couple of different characters and enter into a world which is only accessible through that storyline. That will then affect how that audience member engages with the rest of their show. They’ll move on a slightly different story arc, which is really exciting, because it’s one of the big, secret surprises of *Time Fracture*.”

“I specifically asked permission to mention this,” Rebecca says, wary of spoilers. “There’s one room that really excites me, and I’m working with the construction company at the moment to make it happen. Obviously, we’re used to green screen and visual effects in TV, but for us to create something similar in reality is *incredibly* exciting. I won’t say too much, but there’s a moment

near the end of the show where you’re taken into the basement of the National Portrait Gallery and presented with a specific portal that takes you to a *very* exciting place. Creating that sort of transition in reality has been *the best job ever* for me.”

Dan explains that immersive theatre taps into a half-forgotten, magical state of mind. “You know when you were a seven-year-old kid and you picked up a stick in the woods, and that was your

sword, and then somebody else played with you, and it didn’t matter if anyone was watching? – you were lost in that world of imaginative play. We lose that as we grow up, get older, get serious and more easily embarrassed.

“What immersive theatre does, if only for a small amount of time, is take you back to being that seven-year-old to do some really imaginative, serious but above all fun play. I’m really looking forward to seeing *Doctor Who* fans playing in that world for a few hours.” **DWM**

***Doctor Who: Time Fracture* will open at Immersive LDN on 21 April 2021. For more information visit immersivedoctorwho.com**

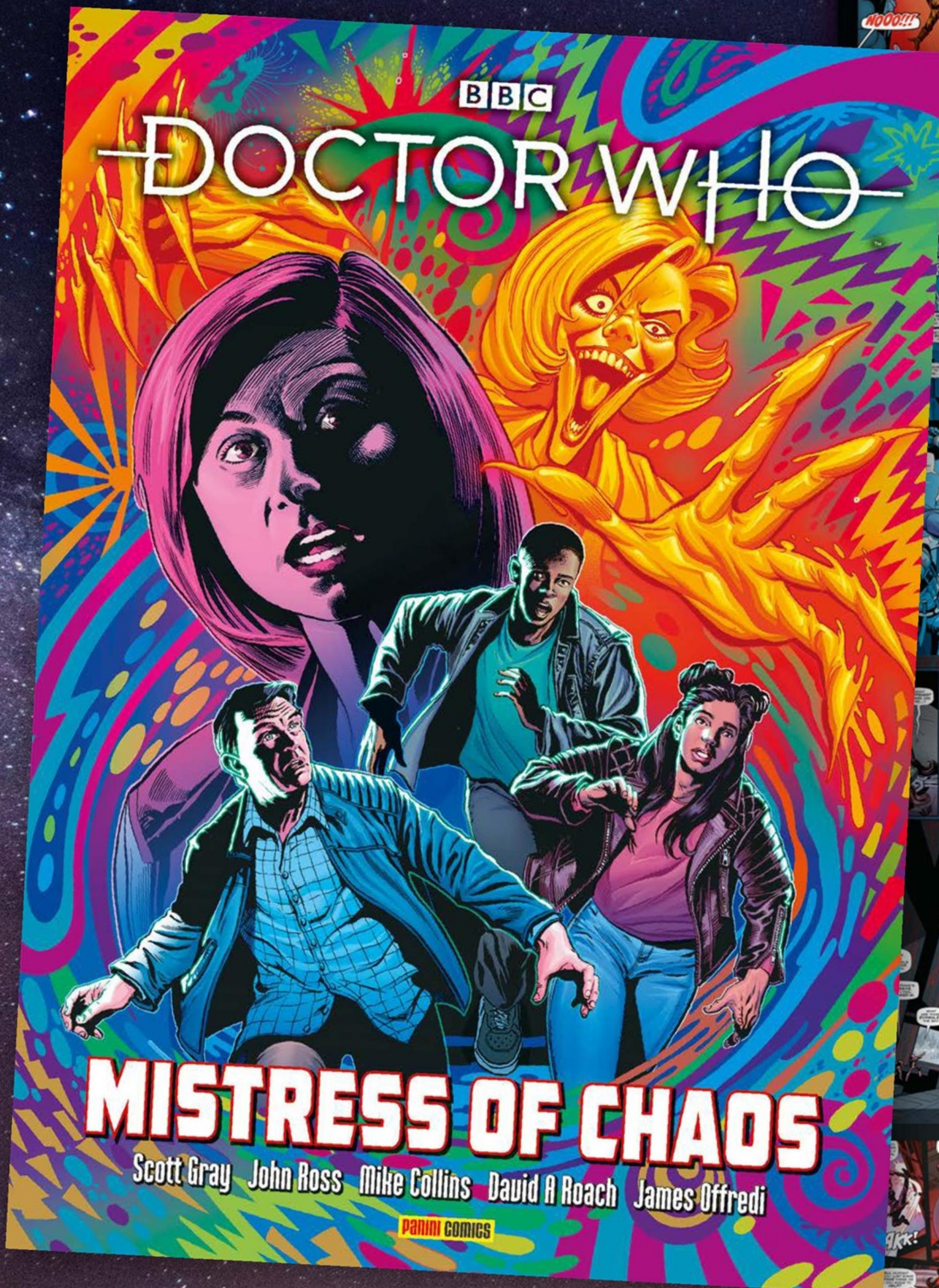


Right: A 3D CG render of the court of Queen Elizabeth I, another of the locations in *Time Fracture*.

Below: Recording the UNIT scenes against a green screen.



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DAVID WHITAKER'S DALEK WORLD

PART TWO

Writer and editor David Whitaker helped establish a flourishing and lucrative Dalek empire across different media including TV, books and comics. But by 1965 things had started to change, as **SIMON GUERRIER** explains...



avid Whitaker left his job as story editor on *Doctor Who* at the end of October 1964. The show he'd helped launch had become a huge success, as had the Daleks. Although created by Terry Nation, Whitaker commissioned and contributed to their first two TV stories and then – in spin-off books and comics – helped build a rich and interlinked mythology around them. In doing so, he helped make the Daleks a cultural phenomenon.

Sales of Dalek merchandise were stratospheric in December and 12.4 million viewers watched the final episode of *The Dalek Invasion of Earth* on Boxing Day, the emotional closing scenes of which were almost entirely written by Whitaker. The impact of the Daleks can be seen in the draft script of the James Bond film *Thunderball*, dated 19 January 1965, where Bond responds to news of an international crisis by joking “The Daleks have taken over.” The line was subsequently changed to “Somebody’s probably lost a dog,” presumably because the cultural impact of the Daleks was, as yet, limited to the UK. But that was all set to change, with the Daleks starring in a movie of their own...

DR. WHO AND THE DALEKS

The movie version of the first Dalek TV serial, which went into production in January 1965, premiered on 24 June. Nation told *Doctor Who Magazine* that Whitaker worked on the script of the film. “My name was going to be over it anyway,” he said, “it was all going to be based on my work, and David Whitaker was eager to do it so that’s what we did.” But the screenplay is credited on screen solely to producer Milton Subotsky, so Nation seems to have been muddling the situation with Whitaker’s role on the second movie.

Whatever was the case, as well as drones and a Black Dalek the film introduced a new red Dalek (perhaps the “Red Commander” seen in *The Dalek Book*?) The ordinary Daleks were also differentiated by different arms – suckers, claws or blow torch – suggesting varied roles in Dalek society, as seen in the annual.

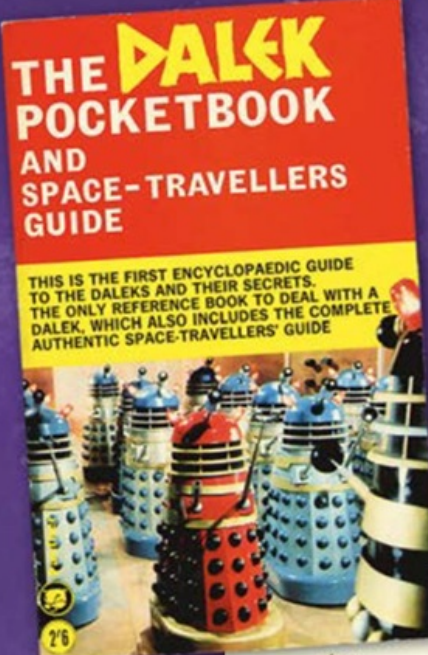
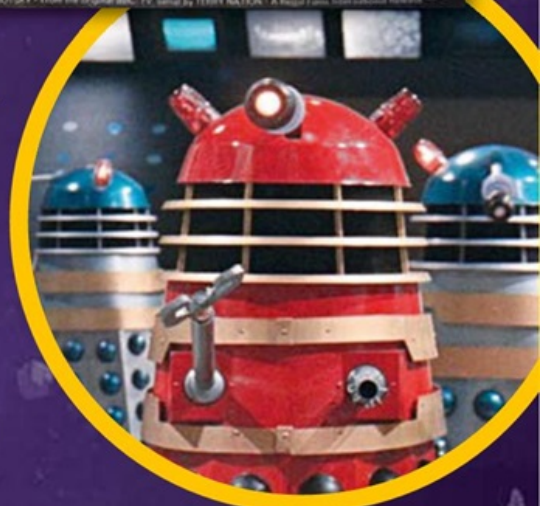
THE CHASE

By the time Whitaker left the BBC, a third Dalek story had been commissioned from Nation, apparently by Whitaker’s successor Dennis Spooner, who was trailing him in the post. *The Chase* (1965) enhances the status of the Daleks. Their time machine puts them on equal footing with the Doctor, they battle (robots of) Dracula and Frankenstein’s monster as if to



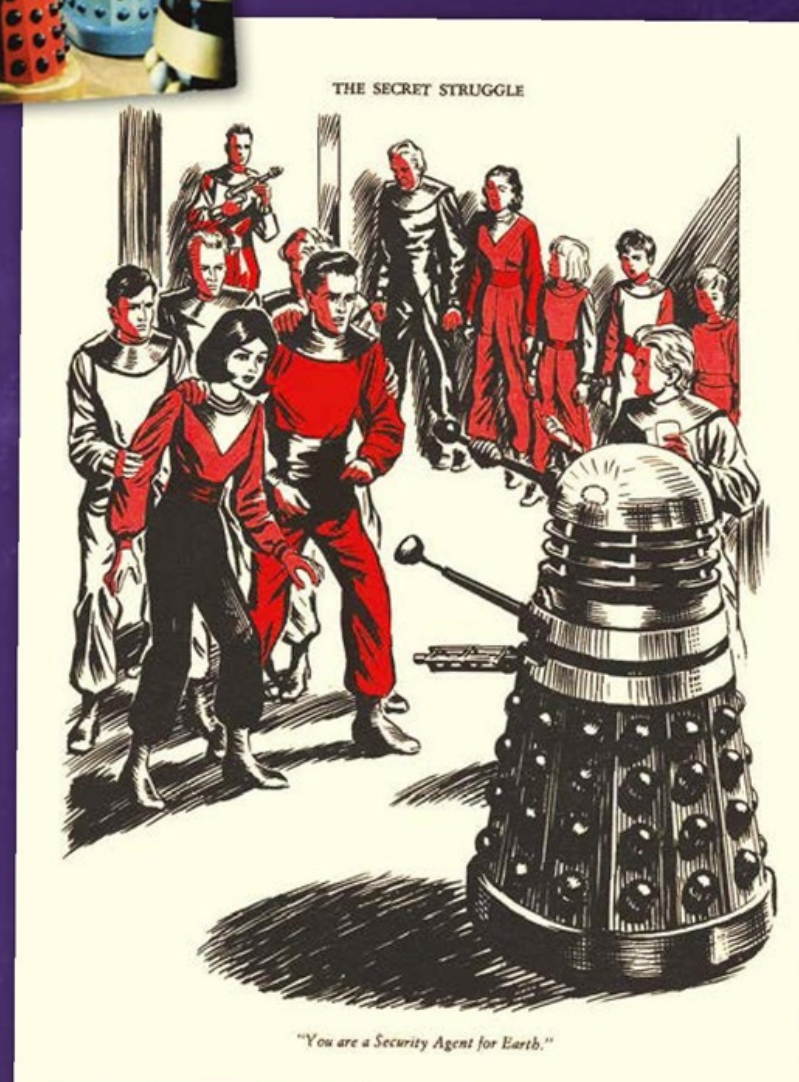
suggest they’re equally iconic creations, and they then face a new enemy – the Mechnoids.

There’s no mention in *The Chase* of the Dalek Emperor or empire. The black Dalek Supreme introduced in *The Dalek Invasion of Earth* is in charge, commanding that the Doctor and his friends “are to be pursued through all eternity”. But other kinds of Daleks in the story had not been seen on TV before: to bulk out numbers, the production team hired Dalek props from the movie.



THE DALEK WORLD

The Dalek Pocketbook and Space-Travellers Guide, published on 7 October 1965, boasts a colour photograph from the first movie on the cover. The blurb on this paperback says it was “compiled and presented by Terry Nation, the man who discovered and translated the fantastic Dalek chronicles”, and the title page credits Nation alone. →



Opposite page: Suzanne Mockler as IJayna and Nicholas Bennet as Dexion in *The Curse of the Daleks*. The play was staged at Wyndham’s Theatre in London in December 1965.

Photo © Express/Hulton Archive/Getty Images.

Top: A British quad poster for the 1965 film *Dr. Who and the Daleks*.

Above: Colourful Daleks in a scene from the film. Photo © Studiocanal.

Left inset: *The Dalek Pocketbook and Space-Travellers Guide*, published by Panther Books in 1965.

Below left: A publicity photo for *Journey into Terror*, the fourth episode of *The Chase* (1965), with John Maxim as ‘Frankenstein’, William Hartnell as the Doctor and Malcolm Rogers as Count Dracula.

Below right: *The Secret Struggle*, a story from *The Dalek World* (published by Souvenir Press in 1965). There were echoes of John Wood’s artwork in the *Curse of the Daleks* costumes.

By David Whitaker
and Terry Nation

Based on the Dalek Chronicles discovered
and translated by Terry Nation

Illustrated by R. Jennings,
J. Woods, A. B. Cornwell
and W. Wiggins

THE DALEKS

Meanwhile, *The Daleks* strip, largely written by Whitaker, continued in weekly comic *TV Century 21*.

A storyline in autumn 1965 used

“rels” as a Dalek measure of speed, though the Dalek dictionary in *The Dalek Book* defined it as a measure of hydro-electricity. There were more notable changes at the end of the year. A new storyline beginning in December 1965 featured the Mechanoids (sic) and when, from issue 50, artist Richard Jennings was succeeded by Eric Eden, the Daleks resembled the movie versions rather than those on TV.

THE DALEKS' MASTER PLAN

Whitaker was not involved in the Daleks' fourth TV outing, which was broadcast over 12 weeks from November 1965 to January 1966. *The Daleks' Master Plan* was written by Nation in tandem with Spooner.

The story featured Sara

Kingdom of the Space Security Service who could, according to publicity, fly a spaceship, and whose brother was called Bret – not a million miles from Brit the space pilot and the defence forces described in *The Dalek World*.

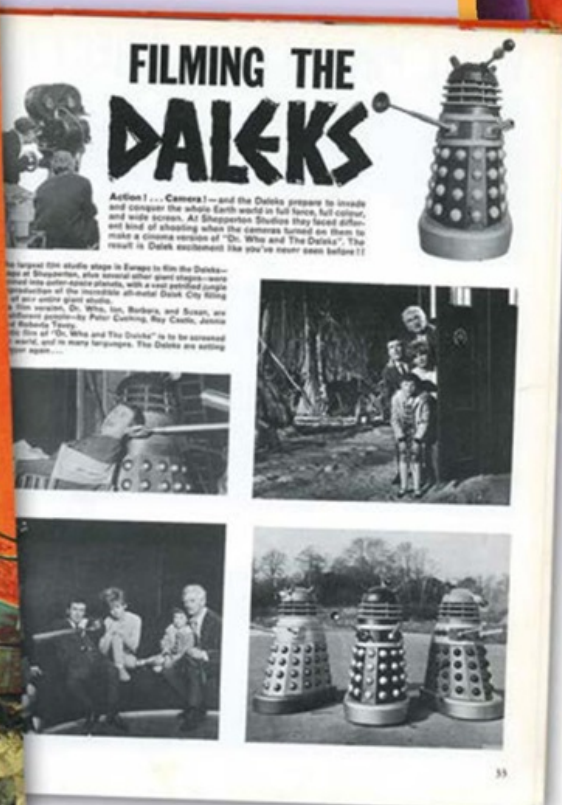
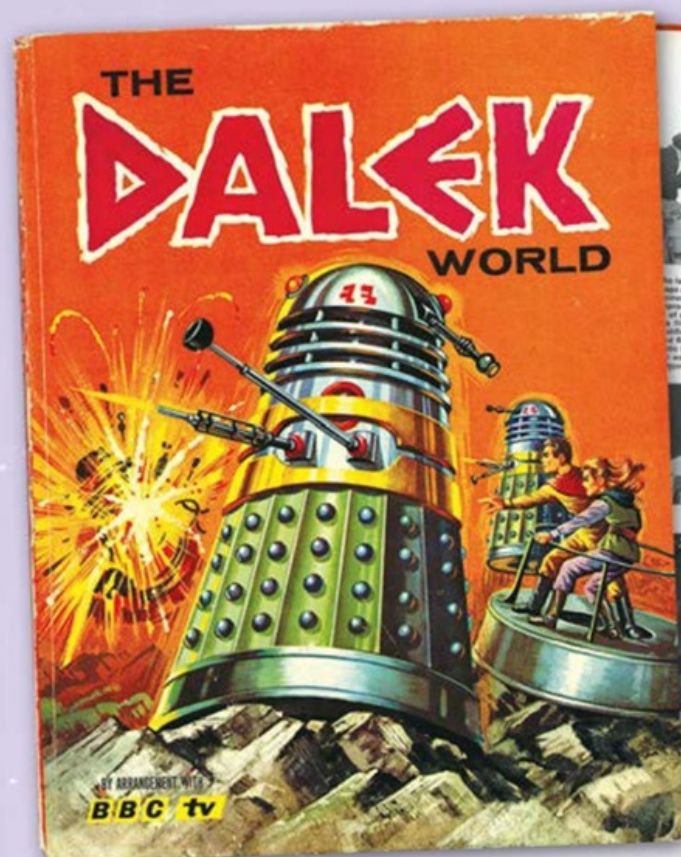
The TV story features another attempted Dalek invasion of the solar system and the Doctor recalls the earlier invasion of Earth – broadcast just a year before. He says this occurred in the year 2157 – exactly halfway between the 2164 given in *The Dalek Invasion of Earth* and the 2150 in the title of the forthcoming movie version.



THE CURSE OF THE DALEKS

While *The Daleks' Master Plan* was being broadcast, from 21 December 1965 to 15 January 1966 Wyndham's Theatre in London staged *The Curse of the Daleks*. The play was produced and part financed by Ernest Hecht, the founder of Souvenir Press – the publishing company behind the Dalek annuals. The title page of the script says it is “by David Whitaker and Terry Nation”, once again implying that Whitaker did most of the work. He might even have instigated the production, as this was his domain. Whitaker's biography in the Dalek novel says that he was “educated in the University of the Theatre”; he'd been an actor and producer (ie director) in repertory theatre before writing a play that got him noticed by the BBC.

The Curse of the Daleks is set in 2179, almost 50 years after the end of a war with the Daleks – at odds with the revised date given in *The Daleks' Master Plan*. Earth people remember the destruction of London, as per *The Dalek Invasion of Earth*, but the war involves other planets, too, as in *The Dalek Book*. It seems that humans on Skaro ultimately, “turned off the source of [the Daleks'] power”, as seen in the original TV serial and film. Thals took part in the same war, as if the events of the first two Dalek serials were in fact one story



Above: The front cover and an inside page from *The Dalek World*.

Top inset: *The Dalek World* was credited to David Whitaker and Terry Nation.

Right insets from top: Space Security agent Sara Kingdom (Jean Marsh) in *The Daleks' Master Plan* (1965-66); Brit, a space pilot, features in the *Dalek World* story *Treasure of the Daleks*.

Below left insets: Roy Mason MP used the word “Mechanoid” in the House of Commons on 15 April 1965; a Mechanoid from *The Planet of Decision*, the sixth and final episode of *The Chase*.

→ It reworks material from *The Dalek Book*, including the Dalek dictionary and map of Skaro, which suggests that these were all originally written by Nation. Alternatively, he might have felt entitled to any material he and Whitaker developed.

A second annual, *The Dalek World*, was published on 11 October, once again written “By David Whitaker and Terry Nation” – suggesting Whitaker did most of the work – and “Based on the Dalek Chronicles discovered and translated by Terry Nation”. Unlike *The Dalek Book* this was a motley collection of comic strips, text stories and features unrelated to one another except for the inclusion of Daleks (though they don't feature in *The Orbitus*). It's also inconsistent with *The Dalek Book*, setting a humorous story in the year 2400 with no reference to the Dalek invasion of the solar system.

The photographs are from the first movie rather than TV *Doctor Who*, though the writers clearly had little access to the production – and invite readers to devise their own new story from uncaptioned pictures! Comic strip *The World That Waits* pits the Daleks against the Mechanoids once more, so the annual bridges the gap between screen universes. There's also a story about a tough female space pilot called Brit, whose spaceship is hijacked by criminals, and material on anti-Dalek and planetary defence forces, which Nation would revisit.

DALEKS VS MECHONOIDS

The *Chase* marked the first appearance of the Mechanoids, opponents for the Daleks whose tenure proved to be disappointingly brief. The public first learnt of these spherical robots on 15 April 1965, in newspaper

reports of filming for *The Chase* at Ealing Studios.

That same day, MP Roy Mason referred to himself having once been

“a ‘mechanoid’ [sic] on the Opposition benches” during a debate in the House of Commons on whether merchant ships might be propelled by nuclear power. MP William Hamling responded by asking, “Is a mechanoid any relation to a Dalek?”

This was the first time the word ‘Dalek’ was used in Parliament, and while this was unusual in itself it's worth noting that the Mechanoids got there first.





WHILE SCREEN DALEKS TENDED TO SMASH THINGS WITHOUT MERCY, THE DALEKS OF THE PLAY ARE MORE SINISTER.

happening concurrently. We're reminded that the Daleks are powered by static electricity – as in the original serial. The neck pieces of the Thal costumes seen in a rare photograph from the production (see page 42) are reminiscent of space costumes in the Dalek annuals.

"As you know, Terry Nation discovered and translated the Dalek Chronicles," said Whitaker in the programme, not unreasonably assuming that the audience of a Dalek stage play would read his books and comics, while at the same time then mashing up established Dalek lore. His description of these chronicles – small glass cubes containing histories of the future on microfilm – sound like miniature versions of the reels seen by the Doctor in the first TV serial. In translating these histories, "Terry and I have sometimes worked together," Whitaker continued.

While Whitaker stuck to the "truth" of the stories told in *The Dalek Book* and comic strip, the play makes no mention of the Dalek Emperor. The script specifies a Black Dalek in charge of the others, and Daleks with different arm attachments as per the film. Yet while screen Daleks tended to smash things without mercy, the Daleks of the play are more sinister, manipulating one human so that he can help them regain power – and then killing him. If we squint a bit, the play almost explains how the defeated, powerless Daleks at the end of the first film can return to invade Earth in the second.

DALEKS' INVASION EARTH 2150 A.D.

The Daleks built for the stage play – with their unique arm attachments – can be seen in the background of the second Dalek movie, which went into production in January 1966. Otherwise, the film – like the TV version before it – makes little effort to fit in with wider Dalek mythology; there's no sense of the invasion affecting other planets of the solar system or of humanity having much presence in space. There's one small detail from *The Dalek Book*: the counter on the Dalek bomb measures time in rels.

The screenplay is again credited to producer Milton Subotsky, with Whitaker credited for "additional material". It's been argued that this was acknowledgement of his contribution as story editor to the TV serial on which the film is based, but remember that Nation said Whitaker worked on a Dalek movie in Nation's stead. A short biography written on 19 October 1966 by a production secretary on TV *Doctor Who* says Whitaker "wrote a stage play about the Daleks" (as if he did so on his own) and "also wrote the script for the film *Invasion of Earth*". The information seems to have come from Whitaker himself; it seems unlikely that he exaggerated his role, as this biography was to be shared with the press – and so would get back to Subotsky. (Milton's widow, Dr Fiona Subotsky, didn't recognise Whitaker when DWM showed her a photograph from the time, but that doesn't mean Whitaker didn't work on the film.)

THE DALEK OUTER SPACE BOOK

There's no question here: Whitaker did *not* write any of the third Dalek annual, published in September 1966. Instead, Nation approached comedy writer Brad Ashton, who was represented the same agency. Ashton knew little about *Doctor Who* or the Daleks, which is sadly evident. The most engaging content involves Sara Kingdom, resurrected after her death at the end of *The Daleks' Master Plan*. This clearly came from Nation, given his plans for the character.

Why didn't Whitaker contribute? There are claims he fell out with Nation, and even came to blows – but sources vary wildly. Whitaker may just have been busy on other projects, or keen to concentrate on writing for TV, which is why he accepted his next Dalek engagement. →

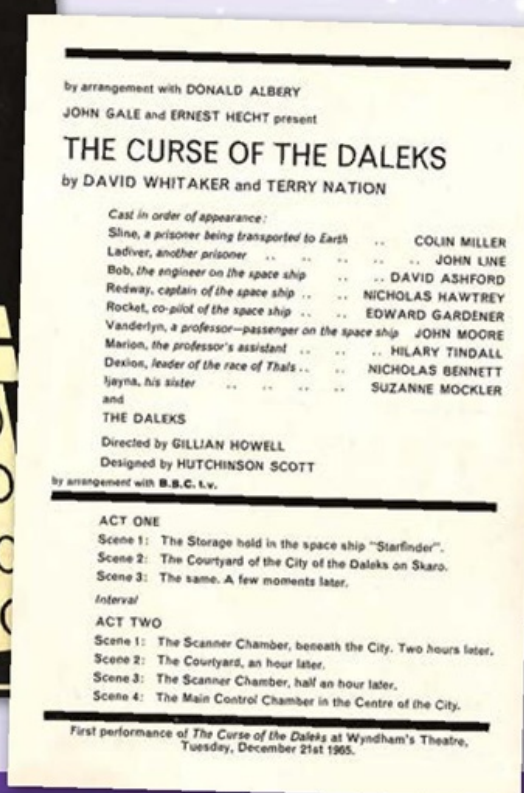


Top left: Daleks gather outside Wyndham's Theatre in London to promote *The Curse of the Daleks* in December 1965.

Top right: A lobby card for the 1966 film *Daleks' Invasion Earth 2150 A.D.* featuring Dr Who (Peter Cushing), Susan (Roberta Tovey) and Wyler (Andrew Keir). Photo © Studiocanal.

Above: Danger on the streets of London in *Daleks' Invasion Earth 2150 A.D.* Photo © Studiocanal.

Below left: The front cover and credits page from the *Curse of the Daleks* theatre programme.



Above: Sara reports for another mission in *Sara Kingdom: Space Security Agent*, a comic-strip adventure from *The Dalek Outer Space Book* (published by Souvenir Press in 1966). Art by John Wood.

Far right: Daleks outside their space capsule in *The Power of the Daleks* (1966).

Right inset: The Dalek production line as seen in Episode Four of *The Power of the Daleks*.

Below: An earlier production line in the comic strip *The Daleks*, from *TV Century 21* issue 3 (1965). Art by Richard Jennings.

Bottom left: Writer David Whitaker.

Bottom centre: Peter Bathurst as Hensell, the governor of the colony in *The Power of the Daleks*.

Bottom right: The Emperor Dalek in *The Evil of the Daleks* (1967).

→ THE POWER OF THE DALEKS

By the time the second movie was released, Whitaker had been commissioned to write a Dalek story for the television series. Nation, who declined to write it, seems to have suggested Whitaker in his stead – which suggests that any quarrel (if one had happened at all) did not last.

Recording of *The Power of the Daleks* (1966) was delayed by a week to allow a last-minute rewrite. Whitaker was unavailable, so this was undertaken by Dennis Spooner, who later claimed to have reworked it extensively. But the baroque, twisty plot is all Whitaker – as evident from his subsequent *Doctor Who* stories – and is reminiscent of his stage play, with manipulative Daleks tricking a human into restoring their power. Whitaker's hallmarks include a reference to Saladin and the Crusades from his previous TV story (*The Crusade*, 1965),

and the planet's deposits of mercury, the liquid metal featured in many Whitaker stories. The production line is similar to the factories seen in the *TV Century 21* comic strip, and we're told Daleks have positronic brains, as did the Mechanoids in comics written by Whitaker. Even the title, *The Power of the Daleks*, is a chapter in Whitaker's novelisation of the first Dalek serial. So it seems Spooner reworked the character of the new Doctor, but the scripts were largely Whitaker's.

In an ironic twist, the Daleks are the only ones to recognise the new Doctor (years before him changing his

face was called "regeneration"); we know the Daleks can't be trusted, but they're our proof he's the same man. The Doctor is in turn the only one (apart from us) to know the Daleks are not really willing servants of the humans. But that aspect of the plot depends on something Nation would surely never have allowed had anyone asked him: no one but the Doctor in this story has ever heard of Daleks. They're not famous, they're not icons, they lurk in the shadows and conceal their true strength. Perhaps Whitaker felt they'd got too full of themselves...

THE EVIL OF THE DALEKS

While Whitaker's serial was in production, Nation asked to borrow the BBC's Dalek props for the pilot episode of a Dalek TV series he'd written. When the BBC would not commit to co-financing this pilot, Nation withdrew rights to the use of his creations and Whitaker was commissioned for one last Dalek story – to write them out of *Doctor Who* entirely.

Required to set the first two episodes in contemporary London by story editor Gerry Davis, Whitaker devised a plot that – like *The Chase* and *The Daleks' Master Plan* – hopped back and forth through time. This ultimately became a story with three settings: contemporary London, a Victorian house and the Doctor's first return to Skaro since the original Dalek serial. "We meet at last," the Doctor tells the Dalek Emperor in Episode 6. "I wondered if we ever would." It seems he's well acquainted with the Emperor – perhaps he read the comics, which might be what inspires him to start a mutiny of Daleks. That had happened in the early days of the *TV Century 21* strip, and the height of the Daleks' empire. Now it meant their end.

The sad irony is that it was the wealth of Dalek lore produced by Nation and Whitaker that convinced Nation they could star in their own series – and it was this that ended that great collaboration. The final instalment of Whitaker's comic strip was published just as he began to write *The Evil of the Daleks* (1967), his last work involving the creatures he'd nursemailed from the start.

The Daleks eventually resumed their television battles with the Doctor in 1972. By that point, Whitaker had moved on from *Doctor Who* entirely, and soon Nation was developing a whole new Dalek lore that overwrote the one they'd devised together. The Doctor's people would now try to intervene to stop the creation of the Daleks by a Kaled scientist called Davros. In doing so they inadvertently sparked a war and an epic new mythology. **DWM**

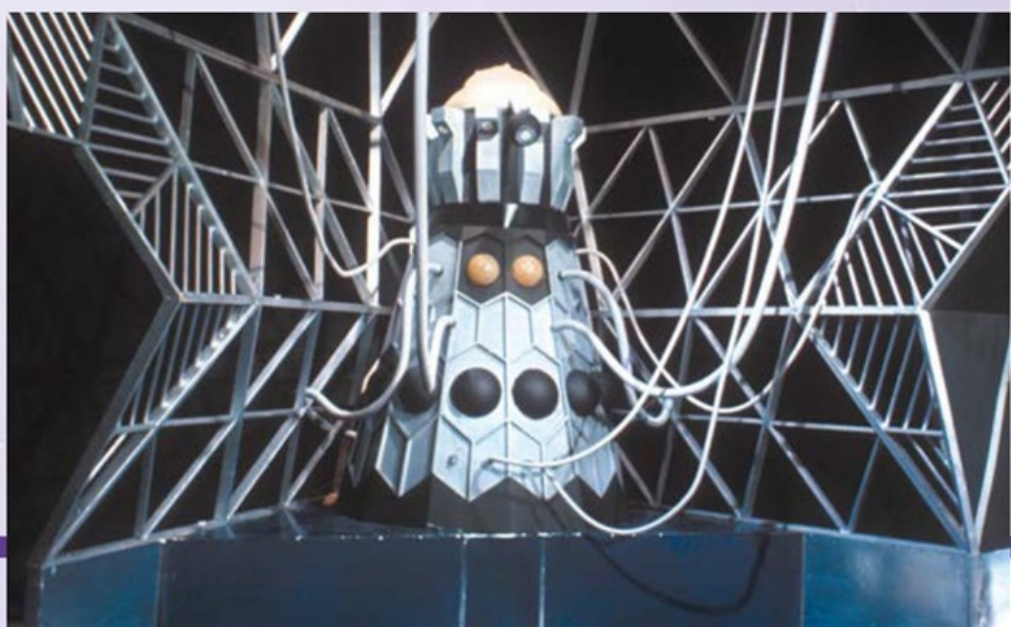


THE DALEKS IN KENYA

The *Power of the Daleks* takes place in a human colony on the planet Vulcan – which *The Dalek Book* situated between Mercury and the Sun. That might be why colonists in the TV story wear short sleeves, but historian Matthew Sweet suggests this could be a reference to colonies closer to home. The story sees a man cynically incite and then suppress rebellion as part of a bid for power over a troubled colony. This had echoes of the Mau Mau Rebellion in the then British colony of Kenya, which led to independence in 1963. Sweet suggests that there's something of a British colony of the period in Derek Dodd's production design for the story. He also notes the Daleks offering to improve the efficiency of the colony's weather satellites. In June 1966, just before the story was commissioned, the press reported on a Kenyan tracking station built from a 14-foot mast and an old car steering wheel successfully receiving data from US weather satellite Essa.



Whitaker had another link. Since 1964 he'd received royalty payments as the *Doctor Who* stories he authored were sold abroad. Sales to recent former colony Kenya involved protracted negotiations, reported in the press. On 4 July 1966 the BBC agreed a deal to sell episodes of *Doctor Who* including Whitaker's *Inside the Spaceship* (aka *The Edge of Destruction*, 1964). Whitaker took a keen interest in contracts and overseas sales – something he got more involved in when he became president of the Writers' Guild later that year. So he may well have had in mind the incongruous thought of the TARDIS reaching East Africa, where they'd had that awful rebellion but also just built a tracking station.



HONG KONG, 1940

HAI LAN AND **CHEN LUO** HAVE SPENT **TWELVE HOURS** ON THE WATER. NOW, COVERED IN **SWEAT** AND **SEA SALT**, AS THE SUNLIGHT FINALLY LEAVES **GUANGLI BAY**, THEY MAKE THEIR FINAL CATCH OF THE DAY...

PULL **FASTER**, CHEN, I WANT TO GET **HOME**...

HEY, BE **CAREFUL**, KEEP THOSE LINES **TIGHT**! I DON'T WANT THIS HAUL SLIPPING AWAY FROM US!

SORRY, HAI...

THE PROBLEM WITH **YOU**, CHEN, IS YOU'VE GOT NO **AMBITION**. YOU'RE GONNA LIVE YOUR **WHOLE LIFE** JUST AS YOU ARE.

NOW, **ME**, I WANT **MORE**. AND THAT TAKES **PLANNING**. I'M GOING TO HAVE MY OWN **FLEET** ONE DAY, YOU'LL SEE...

RIGHT, HAI...

OH-HO! WHAT'S THIS?

IS THIS **JEWELLERY**? IT LOOKS LIKE **PORCELAIN**! THERE ISN'T A **SCRATCH** ON IT! EVEN THE **SLIME** ISN'T STICKING TO IT!

CHEN, THIS COULD BE REALLY **OLD**! WHO **KNOWS** HOW LONG IT'S BEEN DOWN THERE?!

IT'S... **BEAUTIFUL**.

HA-HA! ANYTHING **VALUABLE** IS **BEAUTIFUL** IN MY BOOK!

IT ALMOST LOOKS LIKE IT'S **GLOWING**!

LET ME HOLD IT, HAI.

NO WAY, CHEN, THIS IS ALL **MINE**! I CAN GET A **FORTUNE** FOR THIS AT ANY MARKET IN **TOWN**! THIS IS IT! THIS IS THE START OF **EVERYTHING** FOR ME!

I WANT IT, HAI.

GIVE IT TO ME.

FORGET IT, BUDDY. YOU KNOW OUR **RULE**...

... WHOEVER SEES IT **FIRST** GETS IT **ALL**!

THE LIGHT FADES IN **GUANGLI BAY**. A **FRIENDSHIP DIES**...

AND SOMETHING ELSE IS **BORN**.

HONG KONG,
1972

THE WHITE DRAGON

PART ONE

WOW! THIS IS...
INTENSE!

I LOVE THIS TOWN! THE GATEWAY
BETWEEN EAST AND WEST, AND THE BEST STREET
FOOD IN TWELVE GALAXIES!

I FANCY
A BIT OF DIM
SUM!

REMINDS
ME OF BRICK
LANE...

SCOTT GRAY • STORY & ART
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PETER WARE & MARCUS HEARN • EDITORS

MMM! I HAVEN'T
HAD A WONTON **THAT**
GOOD SINCE I WENT
TREKKING WITH
MARCO POLO!

YOU ARE A TRAGIC
NAME-DROPPER, DO
Y'KNOW THAT?

I'M GONNA
GO FIND SOME
JEWELLERY
FOR MUM AND
SONYA...

I'LL HELP WITH
THE HAGGLIN'! A
STALL'S A STALL,
NO MATTER WHAT
PART OF THE
WORLD YOU'RE
IN...

VIRGINIA WOOLF
SAID THE SAME THING TO
ME ONCE, BUT I CAN'T
SEE IT MESELF...

WHAT
DO Y'THINK,
RYAN?

OH, MAN, THAT IS
SERIOUSLY NICE! YOU'RE
GONNA HAVE TO **ROLL ME**
BACK TO **THE TARDIS!**

HEY,
GRAHAM,
LOOK AT
THIS ONE! IT'S
LOVELY!

HERE, WHAT ARE YOU
DOIN'?! DON'T SHOW
AN **INTEREST**, YOU'RE
GIVIN' THE GAME AWAY!

HOW
MUCH?

A **SPECIAL**
DISCOUNT FOR
SUCH A PRETTY
GIRL: **TWELVE**
DOLLARS!

SOLD!

YOU'RE BREAKIN'
MY HEART, YAZ...



HEY! WATCH WHERE YOU'RE GOING!

LET ME THROUGH, PLEASE!

CRAZY GIRL!

YOU REALLY NEED SOME LESSONS IN BARTERIN', YAZ!

I S'POSE, BUT I ALWAYS FEEL EMBARRASSED WHEN I TRY! I GET REALLY TENSE...



... AND THEN I END UP PAYING EVEN *M-OOOAAH!*

FWAK!



OH BLIMEY, ARE YOU TWO OKAY?!

KLINK!

KLINK!



THAT LOOKED NASTY!

OW... NOTHING BROKEN ON MY END! HOW ABOUT YOU?

PLEASE... I NEED HELP...



I SEE HER, RENSU! OVER THERE!

OUT OF MY WAY!

AAAH!



FREEZE!

SO, YOU *DO* HAVE SOME FRIENDS IN TOWN AFTER ALL, TUNG-MEI? WE SHOULD HAVE KNOWN YOU WERE LYING! I THINK THEY'D BETTER JOIN US ON YOUR RIDE HOME!



OH, YEAH? THIS SAYS DIFFERENT!

I'LL TAKE THAT, CUTE-STUFF!

HEY!



GET IN, ALL OF YOU!

NO! LEAVE THEM ALONE, PLEASE! THEY HAVE NOTHING TO DO WITH ME!

HERE, *STEADY* ON, WHAT'S THIS ALL ABOUT?! WE'RE JUST TOURISTS!



NOBODY SAW ANYTHING! YOU HEAR ME?!

YOU KNOW WHO WE WORK FOR! STAY QUIET AND YOU'LL STAY ALIVE!

EASY, MAN! W-WE'RE NOT LOOKING FOR ANY TROUBLE...

OOH, SAMOSAS! Y'KNOW, I ONCE HAD SOME GREAT SAMOSAS WITH THE QIANLONG EMPEROR...

DOCTOR, LOOK!

IT'S YAZ AND GRAHAM!

KROOOM!

DID YOU SEE THE LICENCE PLATE?

NO!

DID ANYONE RECOGNISE THOSE MEN IN THE CAR?

HELLO?

HEY! OUR FRIENDS HAVE JUST BEEN KIDNAPPED! WHO WERE THOSE MEN?

I DON'T THINK WE'RE GONNA GET ANYTHING OUT OF THEM, DOCTOR. THEY'RE ALL PROPER SCARED.

WHAT HAVE YOU GOT THERE?

I DUNNO. LOOKS KIND OF VALUABLE, THOUGH. COULD ONE OF THOSE BLOKES HAVE DROPPED IT...?



OH, HANG ABOUT. GOOD CATCH, RYAN. THIS IS MORE THAN JUST A PENDANT. A LOT MORE...

IT'S SOME KIND OF RECEIVER UNIT! I CAN FEEL A LOW-LEVEL PULSE IN MY HEAD -- THIS IS TELEPATHIC ALIEN TECH OR I'M AN OGRON.

IT'S PICKING UP A SIGNAL FROM SOMEWHERE LOCAL...



OKAY, SO IF WE USE IT TO FIND OUT WHERE THAT SIGNAL'S COMING FROM...

MAYBE WE'LL FIND YAZ AND GRAHAM TOO! C'MON!





... ANY CHANCE YOU COULD TELL US WHAT THIS IS ALL ABOUT?

NO. MAKE ANY NOISE AND YOU'LL BE FISH-FOOD.



WE'RE GOING ON A LITTLE CRUISE. ENJOY IT. WHO KNOWS? IT MIGHT BE YOUR LAST.

YOU KNOW ALL THE LINES, DON'TCHA?



MY NAME IS TUNG-MEI. I'M SO SORRY YOU HAVE BECOME INVOLVED IN THIS.

IT'S ALRIGHT, WE ONLY WANT TO HELP. I'M GRAHAM AND THIS IS YAZ.

WHY WERE THESE MEN CHASING YOU, TUNG-MEI?



I WORK FOR THE SAME MAN THEY DO. TONIGHT I TRIED TO LEAVE HIS EMPLOY, BUT THEY CAME AFTER ME...

HA-HA! DON'T BELIEVE A WORD SHE TELLS YOU!



SHE **STOLE** SOMETHING IMPORTANT FROM THE **BOSS**. SHE'S JUST A LITTLE **THIEF**!

OH, AND I SUPPOSE YOU'RE AS **PURE** AS THE DRIVEN **SNOW**?



WATCH YOUR **MOUTH**, POPS. I MEAN IT.

YOU **BRITS** ARE ALL THE SAME. YOU THINK YOU OWN **ALL** OF HONG KONG, DON'T YOU? WELL, **GUESS** AGAIN...



... BECAUSE **THIS** PIECE OF IT BELONGS TO MY **BOSS**!

SHE'S A **BEAUTY**, HUH? EVERYONE WHO'S **ANYONE** COMES HERE TO **EAT, DRINK** AND **GAMBLE**. WE'RE GOING IN THE **SERVANTS'** ENTRANCE...

BUT **ONE** DAY I'M GONNA OWN ONE OF THESE **BABIES** MYSELF!



YOU HAVE BEEN MOST **FOOLISH**, TUNG-MEI.

A MAN'S PROPERTY IS A **PART** OF HIM. TO **STEAL** IT IS TO STEAL A PIECE OF HIS **SOUL**.

NO GREATER CRIME EXISTS.

WELL, AH, THAT'S A VERY INTERESTIN' **PERSPECTIVE**, MISTER... UH...?



I AM **CHEN LUO**.

THIS **BOAT**... AND EVERYTHING IN IT... BELONGS TO **ME**.



HERE'S THE **PENDANT**, BOSS. I GOT IT BACK, **NO PROBLEM!**



FOOL!

YOU USELESS **DOG!** YOU THOUGHT THIS CHEAP PIECE OF **MARKET JUNK** WAS **MINE?!**

AAAH!



THE GIRL MUST HAVE **DROPPED** IT! GO BACK AND **FIND** IT, RENSHU! FIND IT **NOW** OR I WILL HAVE YOUR **HEAD!**

I-I'M **SORRY**, BOSS, I DIDN'T **KNOW!** I'LL FIX **EVERYTHING**, I **SWEAR!**



WELL, YOU NEVER **ASKED...**



LOCK THESE **THREE** UP...

I AM CERTAIN MY **SON** WILL WISH TO SPEAK WITH THEM **LATER**.



ANY LUCK, DOCTOR?

I THINK WE'RE GETTING WARMER...



THE TELEPATHIC PULSE IS GETTING **QUICKER!** NO, NOW IT'S **SLOWER...** NO, I'M **WRONG**, IT'S DEFINITELY **QUICKER!** NO, **SLOWER!** NO, **QUICKER!**

SHE'S, UH, LEARNING HOW TO **MEDITATE...**



SOON...

THEY SAY **TWO BRITS** FOUND THE PENDANT, RENSU...

JUDGING FROM THEIR **DESCRIPTIONS**, THEY WEREN'T **LOCALS**.

SPREAD THE WORD AROUND TOWN. CALL IN **EVERY** MARKER WE HAVE...

I WANT THEM **FOUND** TONIGHT.



HOURS LATER...

IT FEELS LIKE WE'VE WALKED EVERY INCH OF HONG KONG... WHERE ARE WE **NOW?**

KOWLOON, I THINK. IT'S ONE OF THE MORE UPMARKET NEIGHBOURHOODS...



...AND **WHOA**, THE PULSE IS SUDDENLY DOING A **RUMBA!** THIS IS IT, RYAN, WE'VE FOUND THE **SOURCE!**



VREEE!

KLIK-KLIK!



WHO DO YOU THINK COULD BE IN THERE?

MIGHT NOT BE A **"WHO"** -- MIGHT BE A **"WHAT"**...



IF YAZ AND GRAHAM ARE INSIDE, WE'D BETTER GO IN **QUIET...**



NOT QUIET ENOUGH!



WHAT THE HELL DO YOU TWO THINK YOU'RE DOING OUT HERE?! THIS IS PRIVATE PROPERTY!

GET OUT!



IT'S BRUCE LEE.

I KNOW.

IT'S BRUCE LEE.

I KNOW.

IT'S BRUCE LEE!

I KNOW!



OH, I GET IT! FANS!

THIS IS MY HOME, YOU JERKS! RESPECT MY PRIVACY! NO AUTOGRAPHS, NO PHOTOS, NO JEET KUNE DO LESSONS! SCRAM!

WAIT-WAIT-WAIT! THIS ISN'T WHAT IT LOOKS LIKE, MR LEE, HONEST! WE'RE NOT FANS!

W-WELL, THAT'S NOT TRUE, WE ARE FANS! BIG FANS! BUT THAT'S NOT WHY WE'RE HERE!



HA-HA-HA!

WELL, LOOK WHAT WE HAVE HERE, BOYS -- A GENUINE MOVIE STAR!

LOOKS LIKE WE GOT HERE JUST IN TIME FOR THE PARTY...



WE'VE BEEN CHASING AFTER YOU ALL NIGHT, LADY, AND WE'RE GETTING KINDA TIRED...

SO I'LL TELL YOU WHAT: YOU HAND OVER THE PENDANT, RIGHT NOW...

AND MAYBE WE'LL JUST SHOOT YOU A LITTLE.

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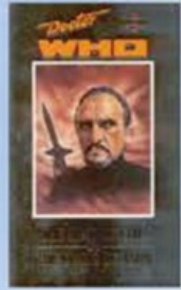
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Last Christmas

Meeting Santa should have been a dream come true. ALAN BARNES revisits a Christmas nightmare...

Doctor Who's founding producer/fairy godmother Verity Lambert got it right from the start, as she did most things: "CS Lewis meets HG Wells meets Father Christmas! That's the Doctor," she told actor William Hartnell. Well, that's what a version of Lambert (Jessica Raine) told a version of Hartnell (David Bradley) in the 2013 making-of drama *An Adventure in Space and Time*, at least. But let's not forget who it was that a dimwitted copper mistook Hartnell's Doctor for in the first-ever Christmas episode *The Feast of Steven* (1965): "It wouldn't be Father Christmas, would it...?" Long before Santa's first full appearance in *Last Christmas*, writer/showrunner Steven Moffat had feasted on the possibility that he and the

Doctor might be associated, if not directly connected. In the Comic Relief comedy *The Curse of Fatal Death* (1999) alternative companion Emma (Julia Sawalha) told the dying Doctor (Hugh Grant): "You're like Father Christmas, the Wizard of Oz, Scooby Doo..." In *The Doctor Dances* (2005), the Ninth Doctor (Christopher Eccleston) didn't deny he'd been Father C to companion Rose (Billie Piper): "Red bicycle when you were 12." At the start of *The Eleventh Hour* (2010), young Amelia Pond (Caitlin Blackwood) is literally praying to Santa for help when the newly regenerated Eleventh Doctor (Matt Smith) lands his TARDIS beside her. And in *A Christmas Carol* (2010), the same Doctor – who'd been unable to resist coming down a chimney – produced a photo of himself, FC ("or, as I've always known him, Jeff") and Albert Einstein whooping it up at Frank Sinatra's hunting lodge in 1952.

So it's no wonder that the next Doctor takes umbrage when he encounters someone who purports to be the real Santa. Is it remotely possible that the original North Pole habitué might have turned up to get him and his estranged companion back together?

Of course, if multiple Doctors really *have* played Santa, it might just be a case of an unknown incarnation from Christmas future saving himself...



Far left inset: Verity Lambert (Jessica Raine) and William Hartnell (David Bradley) in *An Adventure in Space and Time* (2013).

Above: Nick Frost as Santa in *Last Christmas* (2014).

Opposite page top right: Father Christmas meets the Doctor (Peter Capaldi).

Opposite page below inset: Danny Pink (Samuel Anderson); *The Adventures of Tintin: The Secret of the Unicorn* (2011); director Paul Wilmshurst; recording the sleigh ride at Roath Lock Studios.



FIRST BROADCAST: 25 December 2014

'Twas the night before Christmas. Woken by a thud from outside, Clara discovers that Santa and his elves have crashed their sleigh on her roof...



00m 46s The elf known only as the Wolf (Nathan McMullen) tries to call down the

three circling reindeer – Donner, Blitzen and Rudolph.

The first two are the final pair of the eight originally named in Clement C Moore's poem *A Visit from St Nicholas* (1823; commonly known as *'Twas the Night Before Christmas*) – Dasher and Dancer, Prancer and Vixen, Comet and Cupid, and Donner and Blitzen (originally Dunder and Blixem). Red-nosed Rudolph, whom Santa supposedly asked to guide his sleigh, derives from a 1939 department store promotion that begat the 1949 song.

Two questions arise. Firstly, where are the other six reindeer – with the second sledge mentioned at **17m 00s**? And secondly, why is Rudolph here at all? The song makes it clear that the deer with the luminous muzzle was hired only to guide the way on "one" (singular) "foggy" Christmas Eve – but clearly, it's a bright moonlit evening, with no evidence of impeded visibility caused by atmospheric hazards.



01m 12s Ian (Dan Starkey) sees Clara (Jenna Coleman) looking on... and informs Santa (Nick

Frost) they've been seen. In dialogue lost from the shooting script – so, most likely recorded then cut for time – Ian told Santa they had a "Code Red". This prompted Santa to look up in alarm: "A code red?? We've forgotten all the batteries??" That'd be a code blue, said the Wolf: "Code red is an on-site witness!"

This is the third successive Christmas special to feature both Jenna Coleman and Dan Starkey – the latter having appeared as the Sontaran Strax in *The Snowmen* (2012), then as Commander Skarr and his anonymous subordinate in *The Time of the Doctor* (2013).

02m 18s Santa concedes his identity to Clara. In the first draft script, he called "Father Christmas" formal and suggested "Santa" or "Daddy Crimbo" as alternatives – the last prompting the Wolf to mutter, "Give up, it's never going to fly."

The beard no longer works as a disguise, the Wolf tells Santa: "People have picked up on it." In the shooting script, Santa said that's why he wears his hat. "You mean the hat that is now specifically known as a Santa hat?" rejoined the Wolf.

Clara begins to say how she always thought it was her Mum and Dad who put Christmas presents under the tree. In the

shooting script, she tailed off, embarrassed. "Oh, here we go," said Ian. "The old, old story!" said the Wolf.

"I grew out of fairy tales," Clara tells Santa. Moments later, the TARDIS materialises: "The best fairy tale of all" – so stage directions had it.



04m 07s The Doctor (Peter Capaldi) and Santa have met before, in the mid-closing-credits

scene of the preceding episode *Death in Heaven* (2014) – when Santa had entered the TARDIS, telling the Doctor that Clara, who'd stayed behind on Earth, wasn't all right: "And neither are you..."

Having ushered Clara inside his ship, the Doctor tells Santa he knows what's going on and wishes him a happy Easter – a cool exit line, according to Ian. But then the Doctor tells Santa that "Nobody likes the tangerines" – which, as scripted, Ian judged a less cool line. "Significant backward step," agreed the Wolf.

From the control centre of a polar base, three scientists are monitoring a colleague's progress down a darkened corridor...

The Doctor tells Santa he knows what's going on and wishes him a happy Easter.



06m 30s Writer Steven Moffat's initial descriptions of the base's crew were part-amended in the final script – since, after casting, they no longer fitted. Originally, Bellows (Maureen Beattie) was depicted as "carved out of solid granite", Professor Albert (Michael Troughton) was "faintly toad-like", and Shona (Faye Marsay), whom they're monitoring, was "plump, pudding-faced... almost comically inappropriate for this sort of adventure".

This wasn't Michael Troughton's first time on a *Doctor Who* set; as the school-age second son of Second Doctor Patrick Troughton, he'd attended studio recordings for the final episodes of *The Evil of the Daleks* (1967) and *The Web of Fear* (1968), plus the second episode of *The Dominators* (also 1968). Older brother David had made several prior appearances in the series. *Last Christmas* was Michael's televised *Doctor Who* debut, although he'd previously guested in the Big Finish *Lost Stories* audio *Lords of the Red Planet* (2013).

Base commander Ashley (Natalie Gumede) opens a door leading to the infirmary corridor, revealing Shona – who, →

Essential Info

» Envisaged as the last hurrah for companion Clara, played by Jenna Coleman, *Last Christmas* proved not to be quite so final... for her, at least (as we'll see). It was, however, the last time Clara's boyfriend Danny Pink, played by Samuel Anderson, appeared in the series – despite his having died in the finale to the 2014 season. The principal guest star was the aptly named Nick Frost as, well, St Nick. Probably most familiar for his 'Cornetto trilogy' collaborations with Simon Pegg, beginning with *Shaun of the Dead* (2004), Frost had again been partnered with Pegg when they played detectives Thomson and Thompson (sic) in *The Adventures*

of Tintin: The Secret of the Unicorn (2011), co-written by *Doctor Who* showrunner Steven Moffat.

» Following *Kill the Moon* and *Mummy on the Orient Express* (both 2014), director Paul Wilmshurst took on his final *Doctor Who* assignment (to date)

with *Last Christmas* – which was recorded over 20 working days from Monday 8 September 2014. After an initial day of recording polar base interiors at the series' regular Roath Lock home, cast and crew decamped to Vaendre Hall, a Grade II-listed pile at St Mellons, just outside Cardiff, which featured as the inside and outside of Clara's home. The *Doctor Who* team



occupied the Hall in two two-day sessions, over Tuesday the 9th and Wednesday the 10th, then Tuesday the 16th and Wednesday the 17th.

» The only other location was the RAF St Athan site in the Vale of Glamorgan, which had hosted the series many times before, as far back as *The Age of Steel* (2006). Scenes set on the ice plain outside the polar base were mounted there on Friday 26 September. Everything else was shot at Roath Lock, with TARDIS interior and alien planet scenes among the sequences recorded on the final production day, Friday 3 October.

→ in material lost from the shooting script, then said: “I’ve changed my mind.” Shona slapped her hand on the control and the door slid shut again. Back in the control centre, the others sagged – “like this has been what they’ve been waiting for”, stage directions explained. Covering her mic, Bellows commented, “Wouldn’t that involve her having a mind in the first place?” – which earned a “shut up!” look from Ashley. The problem, Shona told Ashley, was this: “It’s dark in there!” Shushing Albert, Ashley reminded Shona how the sleepers had tuned in to all of their brain waves – “except yours. You’re the only one who stands a chance in there. You’re our only hope...”

More dialogue was lost as Shona advanced, slowly, down the corridor, still burbling on about the “sweaty little hand” Albert had placed on her knee earlier: “I thought he’d leave a stain...” Ashley persisted, saying: “It’s like they’re getting a live feed from your brain...” This prompted another sardonic aside from Bellows: “Live??”



08m 33s As Shona enters the infirmary, Bellows pipes a headset “earworm” for Shona to focus on,

rather than the sleepers: Slade’s glam-pop anthem *Merry Xmas Everybody*, originally number one for five weeks over Christmas and New Year, 1973-74 – and previously heard in *The Christmas Invasion* (2005), *The Runaway Bride* (2006), *Turn Left* (2008) and *The Power of Three* (2012). This, however, was a late substitution for

Right: The polar base crew – Ashley (Natalie Guedde), Bellows (Maureen Beattie), Professor Albert (Michael Troughton) and Shona (Faye Marsay).

Below left: A Dream Crab claims another victim.

Below right: The Doctor asks Clara (Jenna Coleman) to add and subtract.

Bottom right: Jo (Katy Manning) is set sums by Doctor (Jon Pertwee) in *The Claws of Axos* (1971).



Moffat’s first choice of song, the frequently covered standard *Santa Claus is Comin’ to Town* (first recorded 1934), which proved too expensive to use. As written, Bellows asked Ashley if they had to listen to it, too: “In fairness, it does kind of blot out your brain,” replied the commander.

The Doctor and Clara enter the infirmary from outside... and the four sleepers sit up, revealing alien creatures clamped around their heads.



10m 50s The telepathic creatures home in on their own image in their victims’ brains, the

Doctor tells Clara: “So long as you retain them as an active memory, they can still home in.” In the first draft, he told her to erase her memory accordingly – and responded acerbically when she told him she didn’t have such a function: “Human brains – was somebody having a joke?”

The reason for Moffat’s original choice of earworm ought to have become apparent round about here. As the shuffling sleepers moved closer and closer, Shona was scripted to sing along with the dramatically ironic lyric: “He sees you when you’re sleeping/He knows when you’re awake...”

After the Doctor dissas Clara’s boyfriend Danny Pink and learns that he’s

dead after all, the base crew burst in. Then more of the aliens descend from the ceiling...

12m 31s Santa blows his way in from outside – another reveal scripted to coincide with an apposite lyric: “And now there is a round red light beaming through the smoke and snow. It bobs towards, slowly resolving into... SANTA sitting on a reindeer. And it’s clearly RUDOLPH, by the glowing nose. Over this, from SHONA’s headphones, we hear: *Santa Claus is coming to town!*”

After sending the sleepers back to bed, Santa mentions Shona’s girlhood gift of *My Little Pony* – which prompts her to threaten: “I will mark you, Santa!” In the shooting script, the Doctor asked, “Who else never expected to hear that exact sentence?”



15m 20s In the laboratory, the Doctor, Clara and Ashley study a Santa-gifted specimen of

one of the creatures – whom the Doctor knows as the Kantrofarri, aka the Dream Crabs. In editing, this scene was intercut with the subsequent control centre sequence... meaning shots of Santa popping in to offer the Doctor’s group mince pies made by the elves, then later the elves dropping by to admit they they don’t actually make the pies but (unbeknown to Santa) buy them in, had to be dropped for continuity reasons.

MISS CALCULATIONS

Trapped in the base infirmary at 11m 02s, with the sinister ‘sleepers’ homing in on their own images in his and Clara’s conscious minds, the Doctor realises that he and Clara need to distract themselves... so he tells Clara to calculate 304 minus 17 plus 20. Which equals 507, she reckons – but it should be 307, so plainly she’s

not so good at arithmetic, after all. (In fact, the Doctor’s initial sum was scripted as 504 minus 17 plus 20, so Clara’s 507 would have been correct – a rare fluffed line from Peter Capaldi, perhaps?)

Similarly, the Third Doctor (Jon Pertwee) once helped his companion Jo (Katy Manning) navigate an electrical storm inside a living



brain-spaceship in the final episode of *The Claws of Axos* (1971) by making her calculate 3 times 7, times 4, minus 35, doubled, plus 10, divided by 9, divided by 4. You do the maths...





15m 42s Meanwhile, Ian shows Shona a picture of himself standing beside the true North Pole – striped because, otherwise, you couldn't see it moving round: "It's actually basic physics," says the Wolf. The reason Ian gave for the Pole's rotation was lost from the camera script: "Got to keep day and night happening." Then, the Wolf reminded Ian of the time the Pole got stuck... meaning it stayed Tuesday for about a week.

Soon, Santa admits he's got a second sledge to help deliver presents to 526,403,012 children in one night. In the first draft, Ian said "the B team" would be catching it tonight. "No rest breaks, leave the cookies on the plate..." added the Wolf.

When Ashley heads off to the control centre, the Doctor and Clara admit that they'd lied to one another at the end of *Death in Heaven* – Clara so the Doctor would go in search of Gallifrey, the Doctor so Clara would stay with Danny. Stage directions had them simply stare at one another: "Nothing to say about that – too, too much emotion."



20m 32s The Doctor and Clara review headcam footage taken when the crew first discovered the

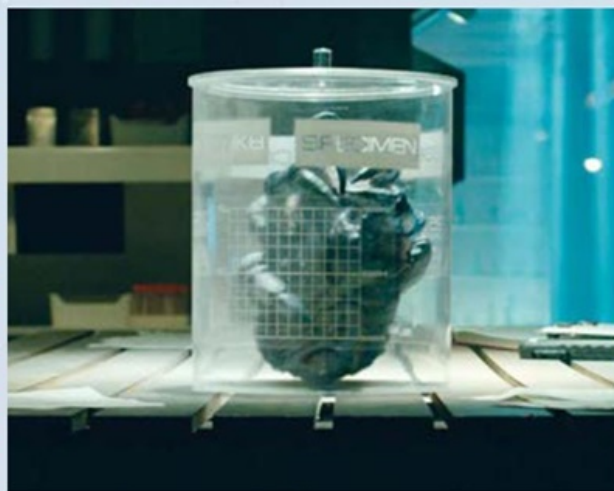
Crabs one week earlier, hanging from the ceiling of an ice cave beneath the case... and see a POV shot of one of the Crabs attacking. "HEADCAM: CARTER" is displayed in the top left corner of the screen, revealing the identity of the creatures' first victim. It seems remarkable, then, that "DR ASHLEY CARTER" – the full name given on the label on the commander's gilet, in plain view since her first appearance (clearly legible circa **16m 06s**, for example) – is neither asked how she escaped nor tries to account for it!

"They're a bit like facehuggers, aren't they?" says Albert – a direct reference, as he's about to make clear, to a stage in the life cycle of the fictional Xenomorph, introduced in the film *Alien* (1979). The first ever on-screen victim of a facehugger was the character Kane... played by later 'War Doctor' John Hurt.

"Face... huggers?" queries the Doctor. Is it the 'hugging' part he finds horrifying? The Twelfth Doctor's debut, *Deep Breath* (2014), established he was no longer "a hugging person".

At the Doctor's request, Clara goes to fetch the dead Crab from the lab – neither of them realising that the specimen is no longer inert. The shooting script had Clara pass by the still bantering Shona and Santa on her way out. "How does a letter thrown up a chimney, get to the North Pole?" wondered Shona. "How does an email get to your computer?" countered Santa. "It goes into a cloud, or something," replied Shona. "The same!" came the reply.

24m 08s Attacked by the Crab, Clara's woken up at home on Christmas morning, ready to receive "surprises" promised by Danny Pink (Samuel Anderson) – including "Tickets for the Indian *Orient Express*," apparently. There is no Indian *Orient*



Clara goes to fetch the dead Crab from the lab – not realising that the specimen is no longer inert.

Express, although a number of luxury trains follow various routes throughout India, including the Royal Orient and the Maharajas' Express.



25m 50s After the TARDIS blackboard appears behind Clara – with chalked letters warning

her she's not only "DREAMING!!", she's "DYING!!" – there follows a variant of the disorienting 'dolly zoom' effect pioneered in Hitchcock's *Vertigo* (1958) but most famously used in Spielberg's *Jaws* (1975), where Clara remains fixed in the foreground while the camera pulls out from the background. In reality, Clara has a Crab on her head.

A big Doctor speech was lost from the shooting script, continuing on from when he asks Shona how she should know what does and doesn't exist: "You have a life span of eight or nine decades, you have eyesight effective over a few hundred yards and a range of sensory apparatus largely designed to negotiate trees. Almost the entire universe is functionally invisible to you. How could you possibly know what is, or is not, really out there?" Shona stared at him for a moment, then said: "... wow. Is she, like, your best friend?" Stage directions indicated that she'd caught the Doctor "in a rare moment of vulnerability. She's seen right through him."

The Doctor enters Clara's dream Christmas, where the dream Danny helps convince Clara that he's not real, so she'll choose to wake up back in the lab...

33m 59s ... where her Dream Crab disintegrates, like the one the Doctor had chosen to be taken by in order to enter Clara's dream. But like the rest of the crew, Clara still has a pain in her temple, which implies the creatures are still drinking their brains. When the Doctor raises the possibility of "Dream states nested inside each other" – and proposes that they're all still in the infirmary, where they met fending off the Crabs' attack – we have, of course, crossed over into *Inception* territory, after the 2010 sci-fi thriller about a group of psychic spies extracting information from their targets' subconscious minds.

Consciously or otherwise, though, the Doctor's line about "Dreams within dreams" evokes an even earlier conception – Edgar Allan Poe's 1849 poem *A Dream Within a Dream*, with its famous couplet: "All that we see or seem/Is but a dream within a dream." (Its opening lines, in fact, are supremely apposite to a Clara who's literally just kissed her Danny dream goodbye: "Take this kiss upon the brow!/And, in parting from you now,/Thus much let me avow–/You are not wrong, who deem/That my days have been a dream...")

35m 33s Just as the *Inception* gang carry unique 'totems' to test whether or not they're in their own reality, the Doctor proposes trying out the (entirely fictional) "Helman-Ziegler test" – in which each member of the crew reads a different word from a random page on one of four copies of the ostensibly identical base manual... →



Top: An inactive Dream Crab in the lab.

Left: Santa's elves, the Wolf (Nathan McMullen) and Ian (Dan Starkey).

The Fact of Fiction

→ **37m 01s** They're indeed in a dream, Santa tells them – in a line that crushes two childhood icons at once: “How much more obvious do you want me to make it? Because I can text the Easter Bunny, you know.” In the first draft, Moffat had Ian throw a different figure on his bonfire of the innocence by saying: “Don’t make us text the tooth fairy.” (“She’s hot though,” added the Wolf.)

Their subconscious minds have tried to alert them to the reality of their situation by conjuring up Father Christmas, comedy elves, flying reindeer... and a time-travelling scientist dressed as a magician who lives in a phone box that’s actually a spaceship in disguise. Moffat told *TV & Satellite Week* that at one stage he’d considered that the Doctor’s questioning of Santa’s implausibility might lead to a brief return for an old friend – round about here, perhaps? “I had a whole scene where the Doctor was pointing out how ludicrous Santa Claus is, having a reindeer with a glowing nose and so on... and then in comes K9.”

“It’s the North Pole, it’s Christmas Day. You’re dying. Who you gonna call?” asks Santa – referencing the catchphrase from *Ghostbusters* (1984), previously invoked by the Tenth Doctor (David Tennant) in *Army of Ghosts* (2006).



40m 04s As they form a circle, Clara tells Shona to take the reluctant Doctor’s hand. In the shooting script, she told Shona to smack him if necessary. “Human beings never used to hit me so much, what went wrong?” asked the Doctor. “We got to know you,” came Clara’s reply.

Next, the Doctor tells them to head towards the pain in their, er, heads. Originally, he added: “Real life in a nutshell – if you want the truth, follow the pain.”

“God bless us, every one,” says Ashley, quoting Tiny Tim in Charles Dickens’ *A Christmas Carol* (1843) – quoted by Dickens himself (Simon Callow) at the end of *The Unquiet Dead* (2005).

41m 50s With everyone seemingly awake, their Crabs seemingly dead and the sleepers sealed back inside the infirmary, the Doctor drags Clara outside, to the TARDIS – destination Mozart’s house in Vienna, so the first draft had it: “I’m in the middle of a billiards game. I’ve regenerated twice since we started but I’ve got high hopes for this arm length.”

But then: having realised he’s missed something obvious, he heads back inside, telling the base crew “No saluting” – something he’s been vocally objecting to since at least as far back as *The Sontaran Stratagem/The Poison Sky* (2008).

The Doctor claims to have deleted the crew – which would have paid off the “erase your memory” dialogue lost from earlier in the first draft nicely. (See **10m 50s**.)

With the crew, plus Clara, having glossed over gaps in their backstory, they try the manuals test again. The sleepers are the crew – and now the sleepers are coming to claim them.

46m 00s Albert’s sleeper-construct reaches through a monitor, pulling him inside. That’s the end of Albert, arguably in an inversion of the notorious ‘something nasty steps out of a TV screen’ scene in the Japanese horror movie *Ringu* (‘Ring’, 1998) – so has someone been watching its 2002 US remake, we wonder...?

In the first draft, the Doctor stopped Albert using a rifle on his oncoming sleeper,

Right: The Doctor and Clara prepare to leave the North Pole.

Bottom: Shona, her viewing list, and posters of the films she plans to watch.

telling him: “No, you idiot, you’d be killing yourself!” So Albert survived to make it outside... where we presume he’d have been seen suddenly sporting a ‘dream logic’ overcoat, like his crewmates.

47m 37s After ‘sleeper’ versions of the Doctor and Clara exit the TARDIS, Shona begs the Doctor to tell them how to wake up. In the shooting script, the Doctor asked: “Why does everybody always think I know. I wasn’t born just *knowing* everything, I’m stuck in this too.”



48m 57s Having dreamed Santa back into being, the group escapes into the sky... where Clara puts her arms around the Doctor, saying (essentially) that her Santa doesn’t look like the one with the white beard. This prompted another lost Doctor line: “You know how sometimes you say things, and they’re probably really meaningful, and I nod like I have a clue what you’re talking about... I’m nodding.” He then asked if the hug was going to go on much longer: “Because I’m really not enjoying it.”

49m 49s The Doctor takes the reins as they fly over London – passing by dream-perspective versions of significant places from two of the current incarnation’s adventures: St Paul’s Cathedral, where Missy (Michelle Gomez) hid her Cybermen army in *Dark Water/Death in Heaven*; then Big Ben, on whose spire the Half-Face Man (Peter Ferdinando) was impaled in *Deep Breath* (2014).

With luck, they’ll all wake up in their proper times and places, he tells the others: “Time travel is always possible in dreams.” The Silurian Madame Vastra (Neve McIntosh) delivered a near-identical line while engineering a trans-temporal Zoom-like call in *The Name of the Doctor* (2013).

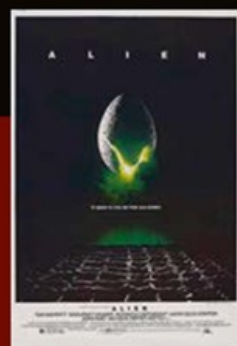
Bellows vanishes as the others’ memories of their real selves return. In the first draft, Albert was the first to disappear – waking to discover that he wasn’t a professor, but a toilet attendant in a gentlemen’s loo!

51m 32s Bellows wakes to find she’s a roughly modern-day grandmother who’s dozed off in her wheelchair. As written, she instead woke up in a house in the 1890s “dressed as [sic] Victorian gentle lady” – with a young girl “also in Victorian garb” poking her head round the door to address her “Mama”.

DVDs OF DOOM

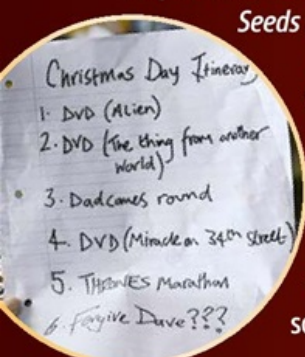
Numbers 1, 2 and 4 on Shona’s handwritten Christmas Day itinerary are watching DVDs of *Alien* (1979), *The Thing from Another World* (1951) and *Miracle on 34th Street* (1947). The latter features Edmund Gwenn as a department store Santa who may be the actual Santa. *The Thing from Another World*, meanwhile – set at a North Pole scientific base besieged by a shape-changing, blood-drinking “super carrot” – appears to have partly inspired the first two episodes of *The Seeds of Doom* (1976).

Both these films would seem to have directly influenced the dreamscape that the Doctor, Clara and Shona’s not-comrades found themselves in – so in *Inception* terms (see



33m 59s), maybe Shona’s the unwitting equivalent of the dreamscape-defining ‘Architect’ Ariadne (Ellen Page).

Where does *Alien* fit in, though? Earlier, we heard Albert compare the crabs to the ‘facehuggers’ from the notorious sci-fi horror, and heard the Doctor describe the legend: “You think about a Dream Crab, a Dream Crab is coming for you.” Does that imply that the mental picture of an *Alien* facehugger – something not unlike the Crabs – is enough for the Crabs to home in on? In which case, Shona’s Crab was drawn to her *because* of her choice of viewing... so leave that *Alien* box set alone!





52m 49s After Ashley disappears, poor, lonely Shona McCullough – the “gobby one” who

works in a shop and just wants to hang out with Clara – asks Santa if she can stay a little longer. But her Christmas wish won't ever be granted – because she's the next to wake up, still wearing last night's dungarees, on the sofa in what stage directions specified as “a scuzzy, single woman's flat”, with a handwritten Christmas Day itinerary on the table.

At one time, we might have discovered more about number 6, the mystery Dave whom she decides to forgive with a tick... because in a 2018 edition of the online *Fan Show*, Steven Moffat admitted that, since Jenna Coleman had been planning to leave the series at this point, he'd been “eyeing up the possibility of writing the part of Shona as the replacement” (see tinyurl.com/FanShona). For Moffat, the character shared with 2017 series companion Bill Potts (Pearl Mackie) “a kind of earthy irreverence... I hadn't got a fully formed character, but I was messing around with that.” But after the *Last Christmas* readthrough, Coleman decided to stay – and Faye Marsay went on to feature as the cruel Waif who tormented Arya Stark (Maisie Williams) in the fifth and sixth series of the castles-and-dragons epic *Game of Thrones* (2015-16). It's properly uncanny, then, that number 5 on Shona's itinerary is a ‘THRONES marathon’ on DVD.

There is, however, a theory that regenerating Doctors sometimes accidentally base their new incarnation on someone they'd met not long before – hence, for example, the resemblance between Commander Moxil from *Arc of Infinity* (1983; played by Colin Baker) and the Sixth Doctor (Colin Baker again). In which case: does the gauche, Northern-accented Shona, with her shoulder-length blonde bob, her tendency to blather and braces holding up her dungarees, remind you of anyone...?

Next, the Doctor wakes up on a volcanic planet. Piloting the TARDIS to Clara's house, he removes the Crab from her face... and discovers that he's not seen her in about 62 years.



55m 19s The Doctor's off-camera exposition regarding how the Crabs must have got to him first,

then found Clara in his memory, wasn't scripted (and seems to have been dubbed in post-production). This replaced lines lost from the shooting script, in which the Doctor told the octogenarian Clara how the Dream Crab caught up with him on Androzani Delta – another moon of planet Androzani Major, as seen in *The Caves of Androzani* (1984), perhaps – where it “harvested information” about Clara: “They love a bit of artron energy, and you're a time traveller, you've got loads. Then they started grazing a bit. All sorted now, boring, do you want to go somewhere – the TARDIS is right outside.”

Clara said she couldn't, because she was an old lady: “But you look exactly the same,” protested the Doctor...

57m 10s Over Christmas dinner, old Clara fills in the last 60-plus years, explaining how she learned to fly a plane – “really badly,” she elaborated in the script. “I lived and loved and flew, and it was amazing.” Flying a plane was something she told the Doctor she couldn't do on the occasion of their first proper meeting, in *The Bells of Saint John* (2013).

Similarly, the moment when the Doctor helps the aged Clara pull her Christmas cracker echoes *The Time of the Doctor* (2013), in which the young Clara helped the aged Eleventh Doctor do the same.

Here, the readthrough script – written as Clara's final farewell – diverged from the final version entirely.

Originally, the scene cut to outside, with the Doctor returning to his TARDIS and making a ‘call me’ signal up to Clara, looking down from her window. The TARDIS dematerialised, and the picture dissolved to the aged Clara, asleep in bed, “smiling faintly”. The picture dissolved again to show the young Clara, dressed as Oswin from *Asylum of the Daleks* (2012), climbing the spiral staircase into the sky seen in *The Snowmen* (2012). As she passed the central pillar, she became –



Right: The elderly Clara is delighted to see her old friend the Doctor.

Below: Santa takes the dreamers for a ride on his sleigh.

“magically” – the ‘barmaid’ Clara from *The Snowmen*, then the ‘governess’ version from the same story. “A few more steps, and she's modern CLARA, as we've recently known her. Still excited, still looking around. This is the best dream!”

“Something whizzes past the staircase. The TARDIS! CLARA stops, and waves frantically to it. And it spins further and further away, among the stars. On CLARA's face, smiling as she watches it go.” Then the picture faded to black – implying, perhaps, that the old Clara had been seeing her lives flash before her eyes at the end. Merry Xmas everybody.

59m 38s In *Doctor Who Magazine*, Moffat explained that even before the *Last Christmas* readthrough he'd already written the alternative version where Clara stayed – “and I preferred that version.” Hence Santa's reappearance, and the Doctor's second awakening, and his rescuing of the still-young Clara from the real Crab's clutches before they head off in the TARDIS. The final shot of a tangerine on Clara's window ledge introduces a note of ambiguity, like the final shot of a spinning top totem in *Inception*. Here, though, it's surely not meant to imply that the Doctor and Clara might remain trapped in a dream (the apparent lack of puncture marks left by the Crabs in their temples notwithstanding); rather, that Santa might be real, after all. Merry Xmas everybody! **DWM**

FURTHER INFO

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The Doctor takes the reins as they fly over London.

APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.



What Is It?
A strip story in TV Comic issues 732 to 735.

Who Wrote It? Unknown.

When Was It? The first of four weekly instalments

was published on 20 December 1965.



Where Does It Fit? Dr Who is travelling with his TV Comic grandchildren, John and Gillian.

Why Does It Matter? It's Christmas!

A Christmas Story



"I'm way behind with my toy production... and just look at all those letters! Those are for a thing called the 'TARDIS'. Oh dear, whatever am I going to do?"

The TARDIS lands on a world that looks like Christmas. Dr Who goes on a sleigh ride, meets Santa Claus and defeats the Demon Magician.

Doctor Who's first 'Christmas special' was not a television episode. Though dated 25 December 1965, TV Comic #732 went on sale the previous Monday – five days before *The Feast of Steven* aired and the Doctor famously wished "a happy Christmas to all of you at home!"

A Christmas Story (this unofficial title was first used by Jean-Marc Lofficier in his 1991 book *The Terrestrial Index*) features a snowman animated by an evil intelligence 47 years before the same thing happened in *The Snowmen* (2012).

It has the Doctor meeting Santa Claus 49 years before *Last Christmas* (2014). It even beats *The Feast of Steven* to its breaking of the fourth wall, as Santa reveals stacks of letters from children asking him to bring them a model TARDIS.

Dr Who isn't surprised by Santa's existence, only by his presence on "a new planet thrown out by one of the constellations". This is easily explained, though. He relocated from the North Pole because he was bothered by aircraft noise there. But his new home also brings problems in the form of a Demon Magician, who constantly "interferes" and has put his toy-making work behind schedule.

Luckily, Dr Who has just the thing in his Gladstone bag (a feature of several TV Comic strips and possibly the same bag seen in the 1996 TV movie): a device that can scan any object and produce miniature copies. It's basically a 3D printer before its time – though Dr Who undermines this flash of scientific foresight by calling it a "magic box".

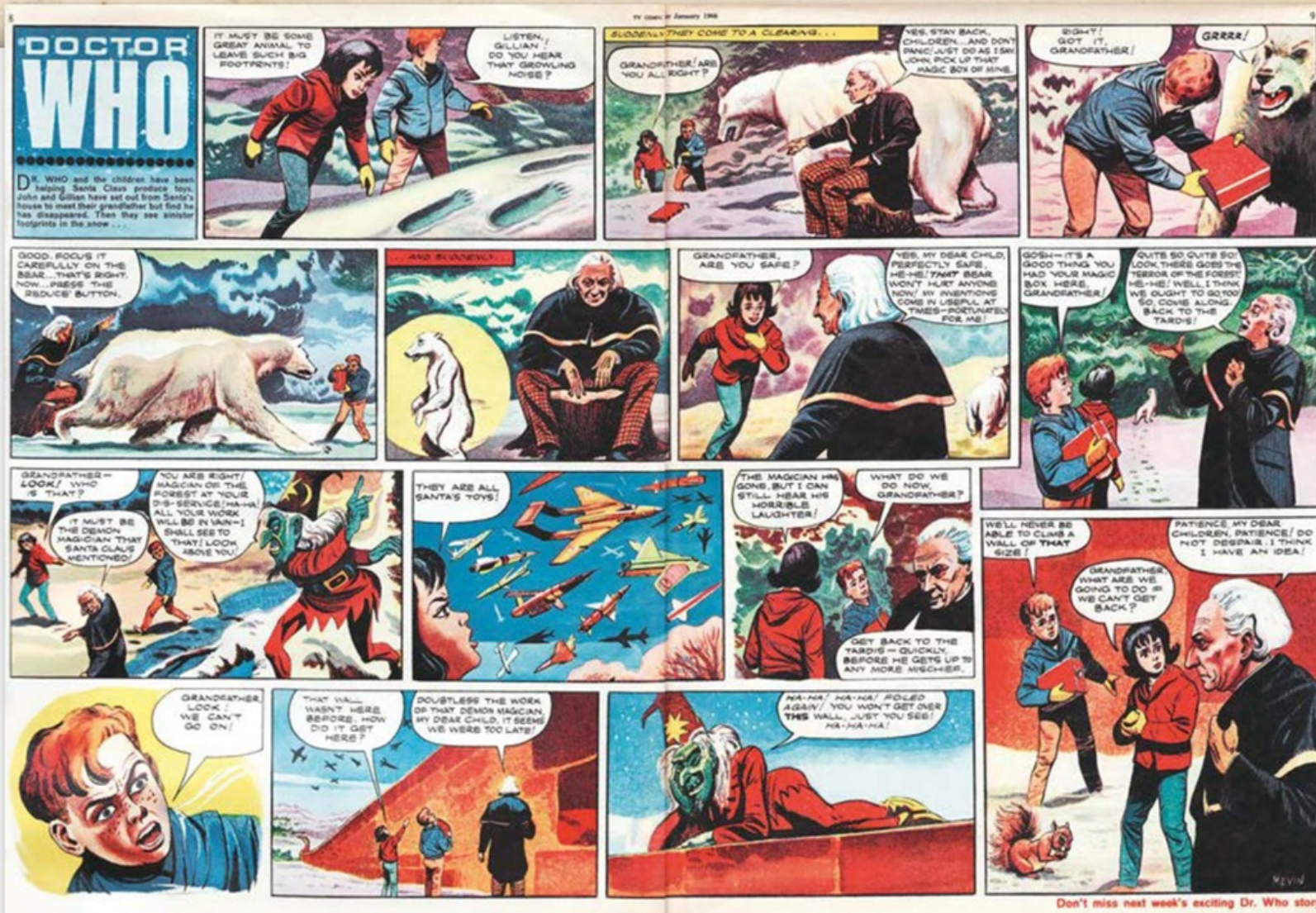
The Doctor heads off to scan the TARDIS but encounters a polar bear. His grandchildren come to his rescue and use the 3D printer to shrink the creature. The

Far left from top: TV Comic issue 735 (1965); John, Gillian and their grandfather in the first episode of *Dr Who Meets the Frog People* from TV Comic issue 728 (1965), with art by Bill Mevin; the cover of *Classic Comics* issue 15 (1993) featured new Bill Mevin artwork; Mevin at work in his Pimlico flat.

Above: The first instalment of *A Christmas Story* (1965-66) from TV Comic issue 732.

Left: The Doctor (William Hartnell) wishes viewers a happy Christmas in *The Feast of Steven* (1965).





Left: In the second episode of *A Christmas Story* (TV Comic issue 733), the Doctor shrinks a polar bear with his "magic box".

Below: In the third episode Dr Who uses his magic box to make a squirrel as big as a horse (TV Comic issue 734).

Below inset: The Doctor (Matt Smith), covered in soot after falling down a chimney, produces a photo of Santa Claus in *A Christmas Carol* (2010).

Bottom left: The fourth and final instalment of *A Christmas Story* from TV Comic issue 735.

Bottom right: Santa (Nick Frost) and the Doctor (Peter Capaldi) in *Last Christmas* (2014).

box can do that, too. The Demon Magician appears and cuts them off from the TARDIS – so they use the 3D printer to enlarge a squirrel, which scales the Magician's wall with the trio on its back. An animated snowman, controlled by the Magician, is little bother to them, as they just melt it with a heat ray from the... yes, all right, let's go with "magic box".

Santa Claus appears only in the first part of this strip. His later absence is quite noticeable, especially when the Doctor fights the Demon Magician outside his cottage in the forest. Dr Who, we're told, has produced his TARDIS models and Santa has them – but how and when this happened is unclear. Perhaps the writer was conscious of the fact that, by the time this strip concluded, Christmas would be a memory and the new year well underway.

In the meantime, the Demon Magician hides inside a snowball and rolls himself

down a mountain at his enemies.

Dr Who uses the magic box – because why wouldn't he? – to miniaturise the snowball, magician and all. It rolls into a toy rocket, which John then launches into space. As the travellers depart, the still-unseen Santa lights up the sky with the message "Happy Journey to TARDIS".

So, let's tackle the important question, shall we? In *Last Christmas*, the Doctor is surprised by the presence of Santa Claus, believing he can't be real. How do we reconcile the events of these two stories? A lapse of memory on his part? Or maybe – just maybe – Santa



doesn't exist in the Doctor's universe. *A Christmas Story* is set on another world, after all, one on which the laws of physics seem subtly different. A world populated by Dream Crabs or similar creatures...?

In *A Christmas Carol* (2010), however, the Doctor claims to have met Santa and has photographic evidence – but he knows him as 'Jeff'. Perhaps *A Christmas Story* is the first appearance of Jeff, whose true nature is yet to be revealed to us? Either way, no child on Earth found a TARDIS in their Christmas stocking that year.

No such toy existed in 1965 – at least, no licensed product did. (Dinky Toys produced a 'police hut' that would have to do.) How many young *Doctor Who* fans had their Christmases ruined by TV Comic's irresponsible promises? **DWM**



Reviews

Our verdict on the latest episodes and products.



Audio Frequencies



Review and illustration
by **JAMIE LENMAN**

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Featuring the Fifth Doctor

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Featuring the Fifth Doctor

RRP £14.99 (CD), £12.99 (download)

Available from bigfinish.com

W

hen Professor River Song first appeared on our screens in 2008's *Silence in the Library*, she was a cheeky mystery wrapped in a flirty enigma – but just two short years

later, in 2010's *The Time of Angels*, she and the Doctor were thick as thieves. How did we get from one state to the other? Big Finish's new box set *The Tenth Doctor and River Song* fills in a few of those gaps, with three individual stories reuniting Alex Kingston and David Tennant.

James Goss' innovative opener *Expiry Dating* takes the form of an epistolary drama – a narrative related in the form of written letters, shot back and forth between the Doctor and River on various scraps of psychic paper. Apart from one very short scene where they're sitting in different restaurant booths, our two leads manage to make it through the whole piece without ever coming

into contact, cleverly evoking the emotional distance that remains between them.

David Tennant is every inch the Doctor we remember, and the long passages of monologue give him ample chance to show off his huge talent for chucklesome blether, even though at times this does come rather close to running off the rails. Kingston, for her part, slips back into the saucy archaeologist persona quite perfectly, and it's a joy to revisit the chemistry these two displayed in their all-too short television dalliance – even if the Doctor is still playing hard to get.

The hunt for River's obscure historical Macguffin takes second place to her repeated romantic entreaties, but when she remarks that “the only thing that confuses the Doctor is love,” we might question her definition of the word. Her manipulation of her intended reaches its nadir in a few otherwise delightful scenes featuring Peter Davison's Fifth Doctor, transformed almost instantly into River's besotted slave, far more willing to do her bidding than Tennant's wary Tenth.

Davison excels at the comedy stuff and clearly relishes the opportunity to explore different aspects of his character, but River's treatment of him – employing coercion and even poison – paints an unflattering portrait of a controlling figure rather than an ardent lover.

Even if all this subterfuge does lead to a great character moment for Tennant's Doctor and one or two juicy cameos at the climax, we end the story with the same feeling of mistrust towards his future wife as he so obviously harbours himself.

Thankfully, Lizzie Hopley's *Precious Annihilation* is a decidedly romantic piece, centred around the glittering emeralds of the famous Cheapside hoard. Catapulted back to the Jacobean era, Kingston revels in River's deep cover as a buxom tavern wench – the rustle



of her skirts and lace collars recall her breakout role as television's Moll Flanders. She and Tennant are surrounded by salty characters, played with garrulous gusto by the supporting cast, from Joe Jameson's conflicted Captain Bickell to Joe Sims' gloriously snooty jeweller Chauncey.

Meanwhile, skulking in the hold of a rollicking sail-ship, Barnaby Kay turns in a sympathetic performance as Gerrard Pulman – a broken man, compelled by love for his wife into committing various acts of moral dubiousness. This reflection of the Doctor's own situation isn't lost on the listener, and Tennant's scenes with the desperate gem merchant are filled with the beguiling mix of empathy and indignation that has become his trademark.

Up on deck, Kingston gets her teeth into a thrilling swordfight – fast becoming a staple of Big Finish audios – and the whole spectacle is so engrossing that when our time-travelling twosome are unceremoniously thrown overboard, the listener might well find themselves holding their breath along with them.

For all the jokey banter, Tennant is at his best when delivering the serious stuff, and the final showdown with Anjali Mohindra's insouciant despot Omara is simply breathtaking. His outraged reaction to the alien's nefarious schemes is reminiscent of Tom Baker's towering outburst from 1978's *The Pirate Planet*, and may justifiably take its place in the long list of 'greatest Doctor-y moments'.

When the hurly-burly's done, there are signs that River may have succeeded in kindling a flame of affection in the Doctor's hearts, but sadly, as Jonathan Morris' *Ghosts* begins, it seems to have been all but snuffed out. Set on a crumbling graveyard planet "tidally locked in perpetual twilight", *Ghosts* has atmosphere in spades, but not much room for romance. The script focuses instead on River's ultimate demise, and the sci-fi explorations of a digital afterlife succeed in being thoroughly intriguing without giving away too many spoilers.

Unfortunately, this tantalising mystery of holo-ghosts and cryptic warnings is wound up so tight that the entire third act is devoted to a lengthy explanation of the previous 40 minutes, with flashbacks and spoken exposition and enough technobabble to dizzy a rocket scientist. Deconstructing the piece in this way is rather like eating the raw ingredients of a delicious cake – cold, disconnected and ultimately unsatisfying. Still, you can't fault it for lack of ambition, and there's much fun to be had along the way. As such, *Ghosts* represents a suitably spooky (if slightly silly) final chapter in a tumultuous trio of stories, chockablock with wild antics and even wilder



For all the jokey banter, David Tennant is at his best when delivering the serious stuff.

outfits, which is no less than we'd expect whenever River Song crashes the TARDIS.

If Peter Davison's lovesick cameo in the previous box set left you itching for more, then you could do worse than listening to *Shadow of the Daleks 1* and 2 – consecutive releases in Big Finish's monthly range, pitting the Fifth Doctor against the tin tyrants of ill fame. Comprising eight interconnected stories divided into two halves, this miniseries catapults the Doctor through a whirlwind of scenarios, each time encountering the same faces with different personalities, in a stroke of casting (and plotting) genius.

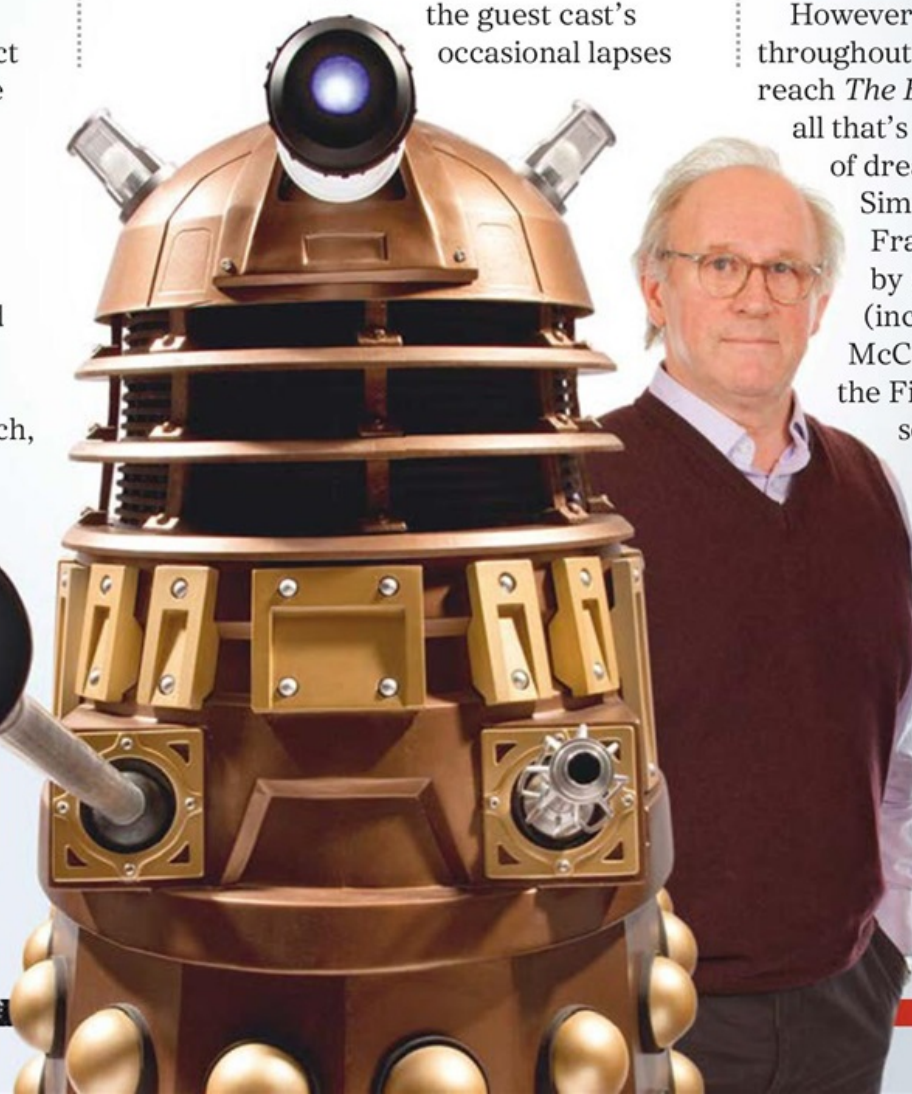
We begin with James Kettle's *Aimed at the Body*, set in the sizzling wilderness of the Australian Outback. The Daleks' titular shadow looms large over proceedings, and the guest cast's occasional lapses

into angry ring-modulation are superbly sinister. Ably abetted by his fellow stars, Jamie Parker shines as real-life sporting legend Douglas Jardine, and his taut interplay with Davison as a disappointed super-fan make

for a nail-biting experience.

Jonathan Morris' *Lightspeed* takes the form of an action thriller along the lines of the similarly named 1994 blockbuster, with the Doctor in Keanu Reeves' role, steering a wayward spaceship. The supporting actors transform themselves from the trapped tourists of the previous story into two passengers and a flight attendant, with Anjali Mohindra particularly striking as freedom fighter Flora. After the oppressive aura of *Body*, this B-movie romp is a refreshing change of pace, with wonderful schlocky lines like "Oh no, the piranhas" and a charming last-minute resolution that manages to be funny and scientifically plausible.

However, with barely a metallic rasp throughout *Lightspeed*, by the time we reach *The Bookshop at the End of the World* all that's left of the Daleks is a vague air of dread – which is rather the point of Simon Guerrier's arresting script. Fragile, amnesiac, and threatened by a bunch of paperback browsers (including a gruff turn from Glen McCready), Peter Davison plays the Fifth Doctor as we've never seen him before, rising to the challenge with stirring →



Top: Tom Webster's cover art for *The Tenth Doctor and River Song: Ghosts*.

Above right inset: Actor Jamie Parker in the studio.

Right: Peter Davison returns as the Doctor in *Shadow of the Daleks*.

Reviews

→ commitment and believability.

An intellectual number, *Bookshop* works well as a sort of palate-cleansing interlude before we rush on into the fourth story, entitled... well, *Interlude*.

Dan Starkey's Florentine fancy is a study in metatextuality, framing our main characters as players in a medieval drama company, with the Doctor roped in as an unwilling understudy. While the glorious trappings of Renaissance Italy and some fittingly flowery dialogue make for a diverting half-hour, it's unclear what's really at stake, or how this chapter relates to the ongoing arc. By the time an honest-to-God Dalek actually appears in the middle of the troupe's dramatic debut, most listeners will be echoing the Doctor's frazzled utterance, "What's going on?" Sadly, an eleventh-hour info dump doesn't do much to clear things up, and we're left bewildered, if thoroughly entertained, as we head into the second release.

Shadow of the Daleks 2 opens with the bold and minimalist *Echo Chamber*, written by Jonathan Barnes. Without any form of preamble we find ourselves tuned into a talk-radio show hosted by the Doctor, fielding ever more aggressive phone-in guests. His close-miked voice and the deadened acoustics of a studio sound-booth create an intensely claustrophobic vibe, but as our hero disentangles himself from the baroque mess with only the whisper of a Dalek in the wind, we're still no nearer to solving the overarching mystery.

In casting Gallifrey's finest as the eldest son of an aristocratic family in yet another new environment, Roland Moore's *Towards Zero* nudges *Shadow of the Daleks* even closer to something resembling NBC's dimension-hopping series *Quantum Leap*. Dervla Kirwan excels as the drawling matriarch at the centre



Left: Peter Davison as the Doctor in Season 19 (1982).

Below inset: Narrator Jacob Dudman.

Bottom: Brian, the Ood assassin.

Peter Davison plays the Fifth Doctor as we've never seen him before.

of an ever-decreasing time loop, and the idea of having to solve one's own murder before it occurs is so engaging it's a shame more time isn't devoted to it.

The penultimate instalment, *Castle Hydra*, doubles down on the visiting performers' apparently infinite talent for creating unique characters by throwing a whole bunch of them together at the same time, and it really is a sensational achievement to have come this far without any real repetition. Lizzie Hopley's concept of a fortress under

attack by the solid nightmares of its telepathic prisoners is audacious and utterly enthralling; one more premise that could well have sustained the full two-hour treatment.

As we barrel into John Dorney's *Effect and Cause*, it's all come together – by teasing the Daleks

throughout the series in varying degrees, the payoff when we finally encounter a whole pack of them is magnificent. Kirwan, Parker and Mohindra save their best for last as the doomed individuals at the centre of the time-space kaleidoscope. With so much riding on it, the fact that the resolution to the entire eight-part story is so rewarding without being clichéd is a tremendous feat.

"There's a little good in everyone," ruminates the Doctor at the close – and there's a *lot* good in this. **DWM**

Audiobook

► The Minds of Magnox

Featuring the Tenth Doctor and Brian

Written by Darren Jones

Read by Jacob Dudman

RRP £23.99 (vinyl), 10.99 (CD)

Available from BBC Audio

The Time Lord Victorious has a question. Still skulking about the Dark Times with Brian the Ood (and 'Mr Ball') after recent adventures in this epic multi-media arc, the Doctor finds his way to Magnox. The planet is revered as a repository of knowledge, and while Brian gets pulled into an assassination plot, the Doctor

is hoping the Minds of Magnox might have an

answer to his conundrum.

Time Lord Victorious continues with BBC Audio's contribution to this tapestry of tales. Beyond knowing that the Doctor's travelling with an Ood called Brian and there are big bads called the Kotturuh, this story is easy to enjoy with no prior knowledge. Darren Jones' excellent adventure neatly sums up pertinent plot points, although there's much enjoyment to

be had from following the whole story trail.

Jones' prose rings clear as a bell. It's tightly written but never leaves the listener behind, even while engaging in detailed world-building. Magnox feels like a Russell T Davies alien extravaganza, a fleshed-out world with creatures that would have kept the prosthetics team on

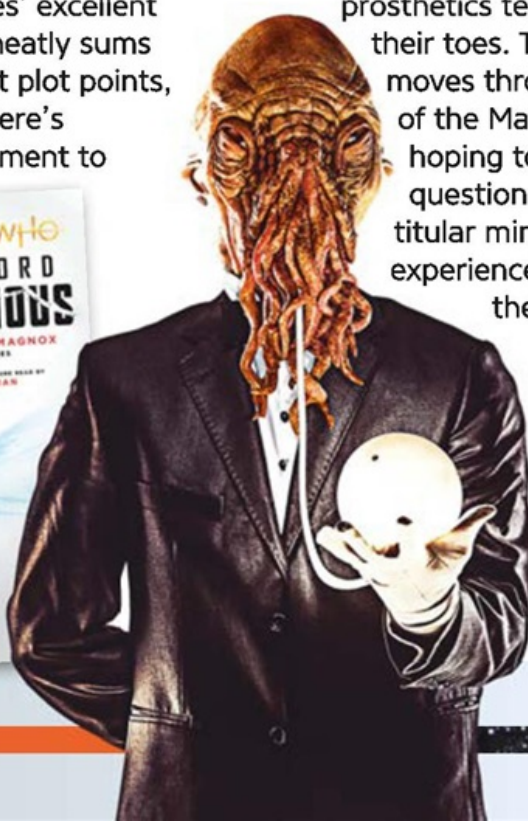
their toes. The Doctor moves through the levels of the Magnox Chronicon, hoping to put his question directly to the titular minds, while Brian experiences life out on the streets of this curious world. As ever with *Time Lord Victorious*, the threat of the Kotturuh is never far away.

There has been some dismissal of actors giving impersonations of much-loved Doctors, but Jacob Dudman's take on the Tenth Doctor is uncanny. Seriously. Dudman

is clearly a rising star; the Doctor aside, his voice range is phenomenal, each character idiosyncratically distinct alongside a narrative skill that engages the listener.

Dudman's reading works in sync with slick sound design that further enhances Magnox as a fully formed world.

If you're all in for *Time Lord Victorious*, this is essential. If you aren't, then *The Minds of Magnox* is still recommended. The vinyl edition will delight collectors, but the digital and CD editions contain a story coda that will bring a fond tear to the eye of even the flintiest listener. **MARK WRIGHT**



Urgent message from the hyper-space communications scanner...

"To all planets in all galaxies. All you are left with is fear. The Daleks are coming!"

A Hyper-Space Odyssey

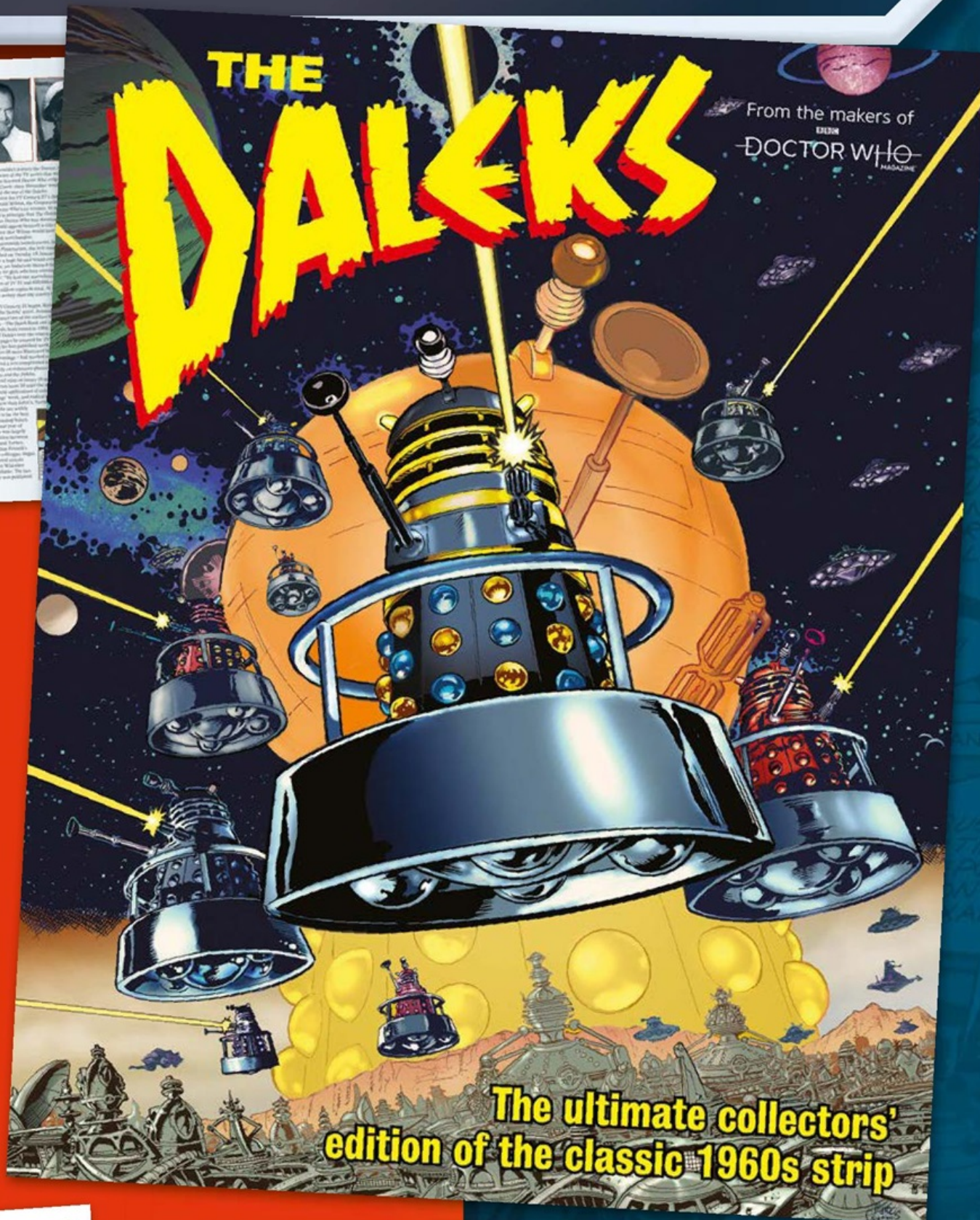
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Action Figures

Character Options RRP £19.99 per set

Review by **JIM SANGSTER**

We've had some welcome new arrivals in the 5" action figure range this year, and Character has managed to squeeze out a final release wave before Christmas (UK lockdown permitting). This one is more of a tweaked and revised collection, but there's a tasty surprise at the heart of it.

First up, we have the Friends of the Thirteenth Doctor set. Character has already given us the full complement of the Thirteenth Doctor's 'fam', but this is the first time they've been made available in one box. And each



This is the first time the Thirteenth Doctor's 'fam' have been made available in one box.

of them has a new costume. Yaz (still the best facial sculpt in the entire range) is in the leopard-print shirt from *Fugitive of the Judoon* (2020), Ryan wears the mustard-coloured trousers you might recognise from

The Ghost Monument (2018), and Graham is in the brown leather jacket he's worn off and on since his debut episode.

In *Companions of the Third and Fourth Doctor* we have a further group



of revised figures, with Sarah Jane in an approximation of her outfit from the 1974 adventure *Monster of Peladon*, Romana 1 from 1978-79's *The Power of Kroll* (with a brand-new torso sculpt for her body-warmer), and Romana 2 in the bright red hunting jacket from *The Horns of Nimon* (1979-80).

Joining the earlier UNIT set from *The Claws of Axos* (1971), we now have a set representing 1975's *Terror of the Zygons*, containing the Doctor, Benton and a generic soldier in camouflage fatigues. While Benton is largely the same sculpt as before, you might notice that the generic

trooper, behind his painted-on moustache, bears a striking resemblance to Mike Yates from the Axos pack. Maybe this is a completely different soldier, called 'Mark Yarts'. Maybe he's secretly a Zygon. Who knows? Both soldiers come with new Sten-gun

accessories, which are accurate to the weapons they had in the story.

The highlight of this set, however, is the Fourth Doctor himself, resplendent in his tartan scarf and Tam o' Shanter, and boasting a new head sculpt based on a fairly familiar publicity photo. Some of the pre-release pictures didn't do this figure justice;

it really captures the character, possibly better than any previous ones. If you're keen to try different looks, though, the head is detachable for swapping with earlier Fourth Doctor releases.

It's a regular feature of these waves to include a TARDIS variant, and once again it's from a Fifth Doctor adventure. Last →



Opposite page above: The Friends of the Thirteenth Doctor set comprises action figures of Yaz, Ryan and Graham.

Opposite page below: The Companions of the Third and Fourth Doctor set features Sarah Jane Smith, Romana 1 and Romana 2.

Above: The set containing an action figure of the Fifth Doctor and the TARDIS from *The Visitation* (1982).

Left: The set for 1975's *Terror of the Zygons* comprises action figures of the Fourth Doctor, a generic soldier and Benton.

Reviews

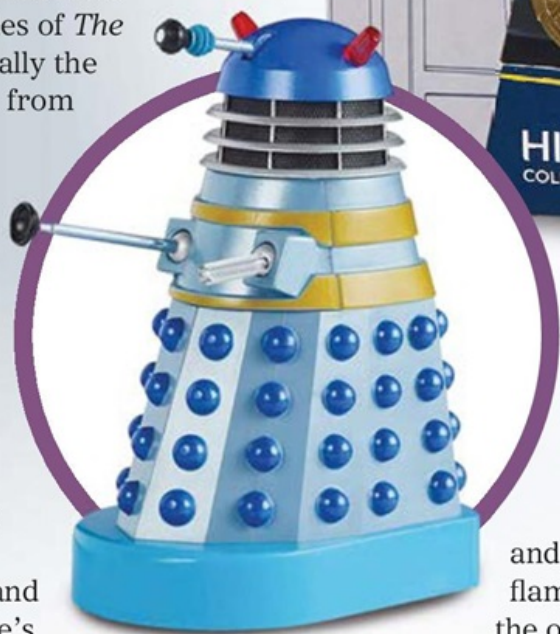
→ year we were graced with a TARDIS from *The Caves of Androzani* (1984), complete with dramatic mud splashes, but this new TARDIS is from *The Visitation* (1982), so the exterior has a clean paint job and the Doctor is sporting his summer hat. The box also comes with a mini-diorama of *The Visitation*'s moody woodlands – if you look closely, you'll just spot the shadowy figure of Death lurking between the trees.

It's been a great year for Daleks, but one completely unexpected release came in the form of the *Jungles of Mechanus* set.

It's a bit of a fudge because although it claims to represent the Dalek units as seen in the later episodes of *The Chase* (1965), it's specifically the ones that were brought in from the 1965 movie *Dr. Who and the Daleks*.

Yes, we have our first actual movie Daleks! With the blue domes and raised light-blue bumpers, the two Daleks in this set are a collector's dream. The one downside is that they were distributed as exclusives through Character's own website and sold out fairly swiftly. Here's hoping there's a way for Character to complete the set with the black and red variants from the film.

If you missed out, then there's still a chance to pick up a recycled movie prop with the third of the History of the Daleks sets. Representing *The Chase*, we have the Dalek Guard (as seen inside the Dalek time ship) with movie-style livery but a smaller, TV-style skirt-base. This is joined by a standard silver drone with the shoulder slats that were introduced for this story. History of the Daleks #4 has another silver drone, but with a pyro-arm accessory



One unexpected release came in the form of the Jungles of Mechanus set.

and detachable simulated flame. With a slight repaint, the other model is of the Supreme with the black dome and skirt.

The final sets for 2020 are a mix of old and new. The *Witch's Familiar* set offers a new Twelfth Doctor variant, in check trousers and black hoodie, as he goes head to head with Davros. The Coal Hill School set gives us a revised Ace (with a much-improved paint application on the face) and an Imperial Dalek. Although this utilises the same mould that was used to make the earlier Dalek toys from *Remembrance of the Daleks* (1988), the collar was tweaked at some point to make the

Renegade Dalek, so eagle-eyed fans might notice there's a slightly inaccurate mesh effect on this particular model. Hopefully the enhanced paintwork and the first chance in over a decade to own a new version of this particular livery will make up for that. All of these Dalek sets come with a diorama backplate themed to the particular story.

We keep saying this, but the canny folk at Character continue to find ways to maintain the brand on shelves, their partnership with B&M in the UK helping us pick up characters we might have missed in the past or fill in some of the more noticeable gaps from the series. We end the year with eager hopes of yet more additions to the 5" range in 2021. **DWM**



Top: The History of the Daleks #4 set focusses on *The Daleks' Master Plan* (1965-66).

Above inset: One of the Daleks from the *Jungles of Mechanus* set.

Right: The *Witch's Familiar* set contains the Twelfth Doctor and Davros from the 2014 episode, while the Coal Hill School set comprises Ace and an Imperial Dalek from *Remembrance of the Daleks* (1988).

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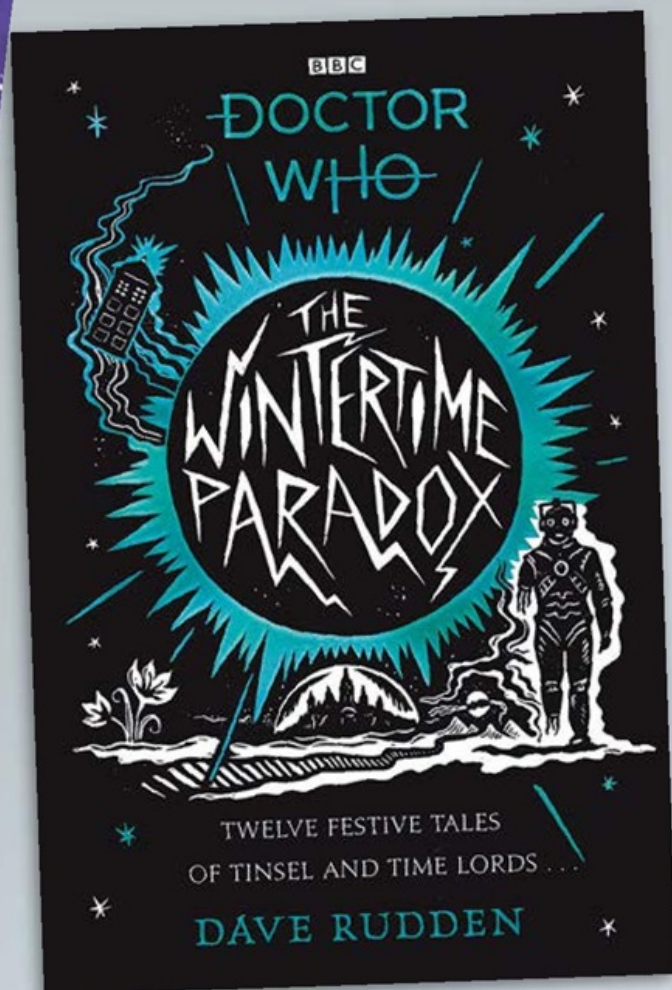
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The Wintertime Paradox



Book

BBC Books RRP £12.99 Written by Dave Rudden

Habitas Frond sees a very bored Missy looking for trouble in 1909 Scotland. Both stories embrace the trappings of the period and succeed in balancing historical plausibility with an alien presence.

In *He's Behind You*, Rose and the Tenth Doctor, who's still recovering from his recent regeneration, attend a panto that, bizarrely, spotlights the history of the Time Lords – a panto that turns out to be a trap. Although this story delivers on suspense and drama, younger readers may not be able to pick up the references to previous television episodes.

For fans who want a more inclusive vision of *Doctor Who*, *Inflicting Christmas* could become a favourite. The Twelfth Doctor and Bill investigate a memory-creating machine in 2045 made by a black woman, Adeyemi Lawal – a well-drawn character who's an antagonist of sorts but not an irredeemable villain. Meanwhile, in some of the other stories, subtle details (such as characters' names) show that additional attention has been paid to incorporating aspects of racial diversity.

There's room, too, for 20th-century *Doctor Who* in the holiday fun. In *A Girl Called Doubt*, the Fifth Doctor, tackling an interplanetary invasion by the Cybermen, encounters Cybermites, creatures that first appeared on TV long after his era, in *Nightmare in Silver* (2013). Rudden is successful in evoking the Fifth Doctor's personality – and as an added bonus, there's an appearance in this adventure by the Fourth Doctor, too.

Although these stories will whisk us away to different planets, Rudden cleverly

weaves in the realities that younger readers may be facing in the winter of 2020. Osgood, in *For the Girl who Has Everything*, almost misses the holidays with her family due to an otherworldly intrusion at work. In *Visiting Hours*, Rory recalls decorating hospital machinery with tinsel, an act that failed to bring him the joy of the season. Strax, Jenny and Vastra attempt to reconcile cultural differences in *A Perfect Christmas*, and *Inflicting Christmas* includes a subplot about a mother and son who are estranged from each other.

One minor downside to the collection is that, while Rudden spends time on world-building and plot imagery, a certain amount of knowledge of *Doctor Who*'s characters and lore is assumed; often, the reader has to rely on their memories of the Doctors, companions and villains to fill in missing descriptions. Furthermore, in some instances original characters aren't described at all beyond their name and species. This may be a benefit to young readers with shorter

attention spans but could prove frustrating to adult readers who want more visual references to spur their imagination.

Christmas adventures may not be every *Doctor Who* fan's favourite type of story, but *The Wintertime Paradox* maintains a good balance of adventures to keep readers of all ages entertained.

AMANDA-RAE PRESCOTT



Above right: Rory Williams (Arthur Darvill) and his daughter, River Song (Alex Kingston), in *The Impossible Astronaut* (2011).

Right: Two of Alexis Snell's internal illustrations from *The Wintertime Paradox*.

Far right: David Tennant as the newly regenerated Tenth Doctor and Billie Piper as Rose in a publicity photo from *The Christmas Invasion* (2005).



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THE MINDS OF MAGNOX AUDIOBOOK

Jacob Dudman reads *The Minds of Magnox*, a new Tenth Doctor adventure from BBC Audio that forms part of the *Time Lord Victorious* story arc.

The Doctor travels with Brian, the Ood assassin, to the planet Magnox, one of the greatest receptacles of knowledge the universe will ever know. The Doctor needs to ask a vital question, but the answer is Grade 1 Classified. In order to gain an audience with the Minds of Magnox themselves, he must take a dangerous test. Is he smart enough to get through?

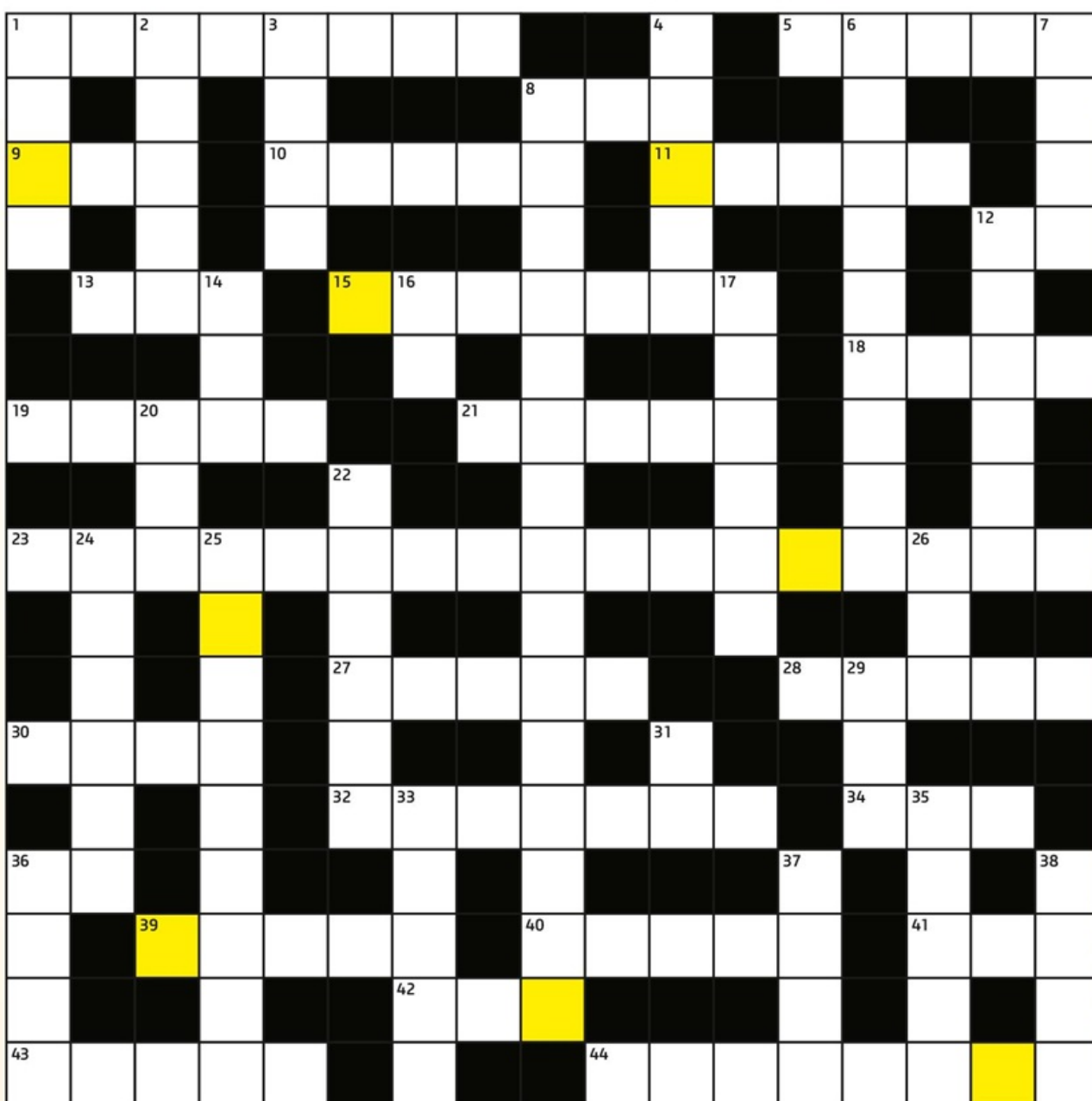
Meanwhile, Brian gets involved with the criminal fraternity and is given a job: to assassinate the Minds of Magnox. However, others also have the planet within their sights...

The Minds of Magnox is written by Darren Jones and is available now, RRP £10.99. DWM has **FIVE** copies of the CD to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of one of the Doctor's companions...



Do you know your Professor Webster from your Webstar?

DWM CROSSWORD



ACROSS

- 1 Captain of the *Titanic* (8)
- 5 Cricket commentator who witnessed the TARDIS materialise (5)
- 8 Robert Sloman's son (3)
- 9 The puddle that absorbed Heather appeared to be this substance (3)
- 10 Pop star who played Astrid Peth (5)
- 11 Used to perpetuate the Time Lord species according to the *New Adventures* novels (5)
- 12 Head of the Clanton family (2)
- 13 The ___ of Harmony (3)
- 15 Used by the Doctor to trap the Mara (7)
- 18 The Doctor met him in Rome (4)
- 19 Band whose song *Merry Xmas Everybody* is played in several episodes (5)
- 21 Member of the colony on Vulcan (5)
- 23 *Doctor Who* novelty song (8,3,6)
- 27 Member of the Sevateem (5)
- 28 Sir Reginald Styles' secretary: Miss — (5)
- 30 Jabe, for example (4)
- 32 (and 36 Down) Series of audio dramas (7,4)
- 34 Josiah turned Reverend Matthews into one (3)
- 36 Story code of *The Abominable Snowmen* (1,1)
- 39 Worshipped by the Swampies (5)
- 40 Miss Hawthorne's first name (5)

- 41 The ___ Machines (3)
- 42 The Knight of Jaffa (3)
- 43 Captain of the *Annabelle* (5)
- 44 Sir Ranulf Fitzwilliam's cousin (8)

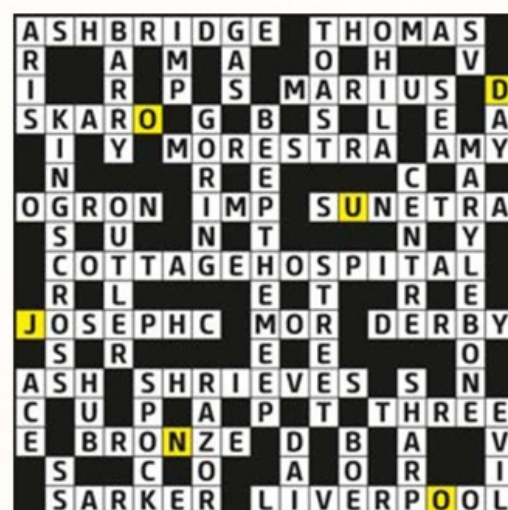
DOWN

- 1 Particles Donna had been dosed with (4)
- 2 Crewmember on the *SS Pentalion* (5)
- 3 One of the Seers (4)
- 4 Scientist transported to Omega's domain (5)
- 6 Lytton's rank (9)
- 7 Planet that held a segment of the Key to Time (4)
- 8 Inventor encountered by the Sixth Doctor (6,9)
- 12 Security officer on Sea Base 4 (6)
- 14 The ___ of Time (3)
- 16 ___ Foreman (1,1)
- 17 Trainee on Sanctuary Base 6 (6)
- 20 ___ of Infinity (3)
- 22 Leslie ___ — played the mathematician in *Silver Nemesis* (6)
- 24 Queen Thalira's Chancellor (6)
- 25 Band who released 23 Across: The — (9)
- 26 Leakey, for example (3)
- 29 An Atlantean (3)
- 31 Abbrev. A front for alien abductions (1,1)
- 33 Gamekeeper transported to Omega's domain (5)

- 35 The ___ of the Daleks (5)
- 36 See 32 Across
- 37 What the Doctor calls Santa (4)
- 38 Solicitor in league with 43 Across (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: JUDON



THE GREY MAN OF THE MOUNTAIN AUDIO DRAMA



The Grey Man of the Mountain is a new Seventh Doctor audio adventure from Big Finish, starring Sylvester McCoy as the Doctor and Sophie Aldred as Ace. Something haunts the peak of Scotland's Ben MacDui. Something with heavy footsteps, striking terror in the hearts of those who sense

it. With climbers going missing, Brigadier Lethbridge-Stewart comes out of retirement to investigate.

But when some old friends join his ascent, he worries that they'll make things even more dangerous. As the snows blow in and mist surrounds them, the Doctor, Ace and the Brigadier will face the Grey Man of the Mountain...

The Grey Man of the Mountain is written by Lizbeth Myles and is available now from bigfinish.com priced £14.99 on CD and £12.99 to download. We've got **FIVE** copies of the CD to give away. If you'd like to have a go at winning one, just answer the following question correctly:

In which TV *Doctor Who* story did the Doctor meet the Brigadier in Scotland?

A *Terror of the Autons* B *Terror of the Zygons*
C *Terror of the Vervoids*

PLIGHT OF THE PIMPERNEL AUDIO DRAMA



Plight of the Pimpernel is a new Sixth Doctor audio adventure starring Colin Baker as the Doctor and Nicola Bryant as Peri. It's 1793 and the Reign of Terror is slicing through the elite of Paris – but not if the Scarlet Pimpernel has

anything to do with it. With very British pluck he rescues French aristocrats from Madame Guillotine's embrace. But who hides beneath the Pimpernel's mask? And isn't the Scarlet Pimpernel just a fictional character?

Plight of the Pimpernel, written by Chris Chapman, is available in December from bigfinish.com, priced £14.99 on CD or £12.99 to download. We've got **FIVE** copies of the CD to give away. For a chance of winning one, all you have to do is answer the following question correctly:

What was the name of the English spy whom the Doctor met in the 1964 TV story *The Reign of Terror*?

A James Stirling B John Dollar C Jean Franc

GENETICS OF THE DALEKS AUDIO DRAMA



Genetics of the Daleks, starring Tom Baker as the Fourth Doctor, is another adventure that connects to the *Time Lord Victorious* series.

There are 10,000 humans in stasis aboard *Starship Future*, all of them expecting to wake

up on a distant planet. But 20 years into their journey, *Starship Future* takes on board fuel – and something else. Something malevolent that's been waiting, frozen in space, for a very long time. Unless the Doctor can help, it looks like the passengers of *Starship Future* have no future at all...

Genetics of the Daleks, written by Jonathan Morris, is available from bigfinish.com in December, priced £10.99 on CD and £8.99 to download. We've got **FIVE** copies of the CD to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance:

In 1975's *Genesis of the Daleks*, who was Davros' most loyal servant?

A Nyder B Snyder C Winona Ryder

ALL FLESH IS GRASS BOOK

Una McCormack's new novel *All Flesh is Grass* makes another contribution to the epic *Time Lord Victorious* narrative.

In *All Flesh is Grass* we're transported back to the Dark Times. The Tenth Doctor has sworn to stop the Kotturuh, ending Death and bringing life to the universe. But his plan is unravelling – instead of bringing life, nothing has changed and all around him people are dying. Death is everywhere. Now he must confront two of his former selves – one in league with their greatest nemesis and the other manning a ship of the undead...

All Flesh is Grass is available now in hardback, RRP £9.99. Thanks to BBC Books, we've got **FIVE** copies to give away. To have a go at winning one, answer the following question correctly:

According to the Tenth Doctor in 2006's *The Runaway Bride*, what type of energy hasn't existed since the Dark Times?

A Photon B Huon C Artron



TERMS AND CONDITIONS The competitions open on Thursday 10 December 2020 and close at 23.59 on Wednesday 6 January 2021. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit <https://www.bbc.com/editorialguidelines/guidance/code-of-conduct>. Prizes will be sent to winners as soon as possible. However, due to the Coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



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The Master **Eric Roberts**
The Master **John Simm**
Missy **Michelle Gomez**
Kamelion **Jon Culshaw**
Jo Grant **Katy Manning**
The Lumiat **Gina McKee**
Kitty **Abigail McKern**
Achim/Carola **Aurora Burghart**
Sardo **Zaqi Ismail**
Butler/Castellan/Drones **Glen McCready**

Masterful

In January 1971 Roger Delgado joined the cast of *Doctor Who* as the Master, a recurring Time Lord villain who would be the Doctor's equal and opposite. After almost 50 years (and who-knows-how-many regenerations) the character endures, most recently embodied in the TV series by Sacha Dhawan.

Big Finish is marking the anniversary in January with *Masterful*, a three-hour audio drama crammed with past Masters. "We've done individual ranges with different incarnations of the Master and there's clearly a lot of love for the character," says producer David Richardson. "So the idea of putting different incarnations of the Master together for a big 50th-anniversary shindig was irresistible."

There have been multi-Master stories before, like the TV episodes *World Enough and Time/The Doctor Falls* (2017) and the audio dramas *The Two Masters* (2016) and *Day of the Master* (2019). "But this is a different kind of story," says David. "When we've done multi-Master stories in the past there have been fewer of them together, and they've had the Doctor to play against. *Masterful* puts different incarnations of the Master together, but they're not battling the Doctor. If anything, they're competing with each other."

The cast includes five actors who have played the Master on TV (Geoffrey Beevers, Michelle Gomez, Derek Jacobi, Eric Roberts and John Simm), two who've tackled the role on audio only (Mark Gatiss and Alex Macqueen), and some exciting new additions. Jon Culshaw



recreates the performance of the late Anthony Ainley, while Milo Parker gives us a glimpse of the Master's early years.

"Jon never ceases to amaze us with what he can do," says David. "He's known as an impersonator, but he's a brilliant actor as well. He brings these roles to really vivid life through performance as much as impersonation. He's done that for us with the Brigadier, he's recreated Kamelion, and now we have him playing the Anthony Ainley version of the Master.

"The Milo Parker version came out of the idea of going right back to the very beginning of the character," he continues. "What was he like in his formative years? We had a lot of talks about who could possibly play that young version, and Milo's name came up because we'd seen him in [the ITV drama] *The Durrells*. He's got a confidence and talent which is far greater than his age. There's not many people of his age that can carry the weight of that kind of role so easily, but he just ran with it."

Work on the story began before the final line-up was confirmed, and David had a single suggestion for writer James Goss. "His idea was that one Master, whichever one it may be – I think the initial thought was that it may be the Geoffrey Beevers version – had won," recalls script editor Matt Fitton. "But, in doing so, he'd released some kind of force which would have terrible consequences for the universe. So he would have to call on his other incarnations to either stop it or let it run its course, depending on what scale of sanity each Master was on!

"We made the Master who'd won the 'Harold Saxon' Master, played by John Simm, and James' starting point was to make it a literal celebration," Matt continues. "The Master is inviting many of his other selves to a party to celebrate the fact that he's finally taking over



the universe and the Doctor is nowhere to be seen. But as is often the way of the Master, there are ulterior motives from several sides which get revealed as the story progresses."

After coming together in the opening act, the Masters split into different strands of the story. "The Jacobi Master and his immediate successor [Simm], vying for who's going to come out on top while they battle their way across this weird wasteland of a planet, is lots of fun," says Matt. "I really like the Alex Macqueen Master being with the young, still-on-Gallifrey Master, because he's kind of horrified at what he will become when he leaves. But there are still the seeds of ruthlessness

TERROR OF THE MASTER

A special limited-edition version of *Masterful* includes three bonus stories, two of which are *Short Trips* from the Big Finish archive. First published in 2002 and performed by Duncan Wisbey in 2010, Simon Guerrier's *The Switching* is a classic tale of the Third Doctor and Roger Delgado's Master. And the Master speaks directly to the listener in 2018's *I Am the Master*, written by and starring Geoffrey Beevers.

The third story is new: *Terror of the Master*, an audiobook written by Trevor Baxendale and read by Jon Culshaw. "We wanted to do something with the Roger Delgado Master, because obviously he can't be in

our main picture," says producer David Richardson. "The idea came about of doing a little homage to the Target novelisations of the era, so this is an original story done in the vein of a Target reading from the 1970s. It's set between *The Green Death* [1973] and *The Time Warrior* [1973-74], so Jo Grant has just left the series but it's before Sarah Jane Smith has arrived. And it's exploring that little gap when the Third Doctor



is on his own with UNIT, but the Master is still around and up to his usual tricks..."

and amorality in the young version – Milo Parker is just great. James has brought out all these different aspects of the Master being their own worst enemy – and then, at the centre of it all, you've got Missy [Michelle Gomez] as an element of chaos."

There's also a role for Katy Manning as Third Doctor companion Jo Grant, who made her *Doctor Who* debut at the same time as the Master. "She runs into Missy," Matt explains. "Missy is quite dismissive of the Doctor's companions, but I think she gains a grudging respect for Jo. Which doesn't stop her wanting to kill her, of course..."

"The Master is inviting many of his other selves to a party to celebrate the fact that he's finally taking over the universe."

MATT FITTON



Opposite page: Ryan Aplin's cover art for *Masterful*.

Top left: Missy (Michelle Gomez) and the Master (John Simm) in *The Doctor Falls* (2017).

Top right: Jon Culshaw with the script for *Terror of the Master*.

Above inset: The Master (Roger Delgado) in *Terror of the Autons* (1971).

Left: John Simm and Derek Jacobi.



The Fourth Doctor Adventures Series 10 – Volume 1

The Fourth Doctor and Leela embark upon two new adventures in January, the first of which features an old foe. Written by Guy Adams, *The World Traders* brings the Usurians (from 1977's *The Sun Makers*) to 21st-century Earth.

"I really liked the idea of doing London in the present day," says Guy. "London, the City, business – none of that felt like natural territory for the Fourth Doctor and Leela, and sometimes that's why you should do it."

Guy decided to give the story an unconventional structure. "It starts off small, builds to something absurdly huge at the end of episode three, and then drops right back down to little and intimate again throughout the last episode," he explains. "Which is something I had to discuss with Nick [Briggs, the director], because he was a little bit uncertain about that. To me, that felt funny and unusual, and kind of in-keeping with the spirit of this story."

"There's no question about it – this is the most absurd of the Fourth Doctor stories I've written," he adds, laughing. "The main thing I took from *The Sun Makers* as inspiration was that it revelled in its absurdity. It revelled in the world it was creating. It looked at genuinely irritating and worrying and

serious issues in a really cleverly comical and bizarre manner, and that's just such a wonderful mixture of atmospheres and moods. So I kind of hope listeners think, 'I have no idea what I've just listened to, but I did enjoy it!' What I wanted to do here was a story that was filled with lots of silly little moments – not to the extent of making the story feel disposable, I hope, but it's not a story about monsters and running up and down corridors. It's a story about the absurd and the grotesque, and our wonderful smiling heroes as they stroll through that and save the day."

BIG FINISH
RRP £24.99 (CD),
£19.99 (download)
RELEASED January

Comprises:
The World Traders
by Guy Adams
The Day of the Comet
by Jonathan Morris

STARRING
The Doctor **Tom Baker**
Leela **Louise Jameson**
Emma Fremantle **Sara Powell**
The Director **Siân Phillips**
Max **Adam Newington**
Jeffery Secombe/Mozz Consolidated
Chris Porter
President Dunn-La **Ramon Tikaram**
Tynax **Joanna Hole**
Sullerman/Massey **Jon Culshaw**
Corsha **Sophia Carr-Gomm**
Verkuvia **Janet Henfrey**
Vengis **Mandi Symonds**
Lendrik **David Seddon**

Jonathan Morris' *The Day of the Comet* is set on Aktenes, a world facing imminent destruction. "It's sort of inspired by some paintings by a guy called John Martin – a Victorian painter who would paint things like Pompeii, or ancient cities being destroyed by black thunderclouds or lava streams," Jonny explains. "There's earthquakes, there's meteor showers, there's cracks opening up in the ground with lava bubbling up through those cracks – that's what the world has become. You're seeing it at the last moment, when it's refugees huddled in the darkness, when it's leaders in a bunker with guns making sure people can't get in."

"It's a story about the absurd and the grotesque."

GUY ADAMS

The story explores how different people might react to knowing the end is nigh. "Some people would try to maintain law and order till the final end," Jonny says. "Some people would start looting and killing, and act without conscience. And some people would just be passive and go 'I don't care anymore' and just focus on the small things in life. So yeah, it was about exploring the idea of the imminent collapse of a civilisation."

"But it's a *Doctor Who* story, so obviously it's about finding a way out: how do you cheat destruction? The Doctor and Leela could save as many people as they liked, but because of the laws of time, the Doctor is reluctant to do so. Obviously Leela doesn't quite see it that way, so it's exploring that dilemma."

The drama comes from putting your characters in the most difficult situation, where they have to make the hardest choices, and this story is about giving the Doctor and Leela *incredibly* difficult choices and seeing what they come up with."



Top: Ryan Aplin's cover art for *The Fourth Doctor Adventures: Series 10 – Volume 1*.

Above: Tom Baker and Siân Phillips.

Colony of Fear



On the planet Triketha, a human colony is under siege from giant wasps whose stings have very unusual effects. When *Colony of Fear* writer Roland Moore came up with the creatures, he almost dismissed them as unrealistic. “I thought, ‘That’s a sci-fi idea, it’s a bit of a leap,’” he remembers. “But then I found something on Earth called the emerald cockroach wasp. It stings a cockroach and then controls it via chemicals that it’s released in the sting. The cockroach doesn’t try to fight the wasp, because these chemicals subdue it. I found that idea of chemicals being used as a control mechanism quite fascinating. So when I found out that it’s got this real-life basis, that gave me the go-ahead to do it.”

“That’s often the way I work: I think of an idea and then look to see if there’s any almost-precedent in nature, because it’s less of a leap of belief. I think of something outlandish, and then hopefully nature’s already done it!”

Roland’s fictional wasps were a late addition to this Sixth Doctor adventure, which was originally set at a garden party in a time loop. “I realised they’d done that before, with a Paul McGann story,” he says, referring to 2007’s *No More Lies*. “It’s a shame, because I really loved that idea. So then it was about the colony, but with a virulent pathogen that was infecting everybody. Just as we came to record it, we thought, ‘Nobody wants to hear about virus stories now!’ And so, fairly late in

the day, I brought in the idea of these giant, intelligent insects that had a hive brain. That’s where the title came from – it’s colony as in ‘insect colony’, and a colony of humans as well. A colony *causing* fear and a colony *living* in fear.”

Through all its iterations, the story forced the Doctor to face the consequences of a forgotten past adventure. “It was always about someone from the Doctor’s past that he couldn’t remember,” Roland explains. “That was what I really wanted to do a story about, because everyone remembers the Doctor – and usually he remembers everyone else. I love the idea of the Doctor having an impact on someone’s life and shaping their future, and I just thought, ‘What would it feel like if he doesn’t remember you at all?’ It’s interesting having the Doctor being portrayed as, I guess, an unreliable narrator. He’s being told these things happened, but he can’t verify them in his own head.”

The human colonists we meet are mostly scientists. “They’re hopefully an interesting bunch,” says Roland. “Their mission is to find pharmacological substances that will benefit mankind, so they’re like a research station looking at alien fauna and flora trying to find medicines, or even weapons, that they can

use. That was nice for me, because it gave a different feel to the colony than if they’d been a mining colony or a terraforming colony, something like that. I wanted it to be a real frontier settlement, rather than sleek floors and electronic doors.

“There’s a very enthusiastic young scientist called Solara, and I really liked writing her. She reminded me of one of the Doctor’s younger companions, and there’s almost that moment where they contemplate whether she could actually go with the Doctor. Then there’s the governor of the colony, Mollis, who’s a real insectophobe, so this really isn’t the best time for him! And then you’ve got the scientific officer, Edwin. I think he’s quite an intriguing character, because he’s the link for the bigger story...” **DWM**

BIG FINISH
RRP £14.99 (CD),
£12.99 (download)
RELEASED January

Written by **Roland Moore**

The Doctor **Colin Baker**
Constance Clarke **Miranda Raison**
Mollis **Nicholas Asbury**
Dresha **Rachel Atkins**
Solara/Insect Voice **Misa Malcolm**
Edwin **Leighton Pugh**
Tarlos/Fanza **Andrew James Spooner**



Top: Tom Newsom’s cover art for *Colony of Fear*.

Above: Miranda Raison.

Upcoming Releases

AUDIOS

JANUARY RELEASES

► *The Fourth Doctor Adventures: Series 10 – Volume 1*

by Guy Adams, Jonathan Morris

Big Finish
£24.99 (CD),
£19.99
(download)



► *Colony of Fear* [Sixth Doctor]

by Roland Moore

Big Finish
£14.99 (CD),
£12.99
(download)



► *Masterful* by James Goss

Big Finish

standard edition
£24.99 (CD),
£19.99

(download);
limited edition
£44.99 (CD),
£39.99
(download)



► *The Diary of River Song: Series 8*

by Tracy Ann Baines, James Goss,

Jonathan Morris,

Alfie Shaw

Big Finish

£24.99 (CD),

£19.99 (download)



► *Torchwood: Coffee*

by James Goss

Big Finish

£10.99 (CD), £8.99 (download)

Thursday 7 January

► *Doctor Who and the Hand of Fear*

[Fourth Doctor]

by Terrance Dicks

BBC Audio

£20 (CD),

£9 (download)



► *Doctor Who: The Second Monsters Collection*

[contains *Carnival of Monsters*,

The Sontaran Experiment, *Full Circle*, *Frontios*,

Remembrance of the Daleks]

BBC Audio

£16 (download)



MAGAZINES

Wednesday 16 December

► *DWM 2021 Yearbook*

Panini £6.99

Thursday 7 January

► *DWM 560*

Panini £5.99

The DWM Christmas Quiz

It's the most wonderful time of the year – the time when you can pit your wits against some of the trickiest questions we've ever devised.

JONATHAN MORRIS is your quizmaster...

Can it really be ten years since *Doctor Who* was last broadcast on television? No, it just feels like it.

In fact – and this may surprise you – it was only ten months ago that the 2020 series ended. And, while nobody making the show could have possibly known, it ended in an eerily prescient way, with the Doctor being sent into her own lockdown, only to (hopefully) escape or be released just in time to be reunited with her 'fam' at Christmas. I don't know about you, but at some points over this year the knowledge that there was a brand-new

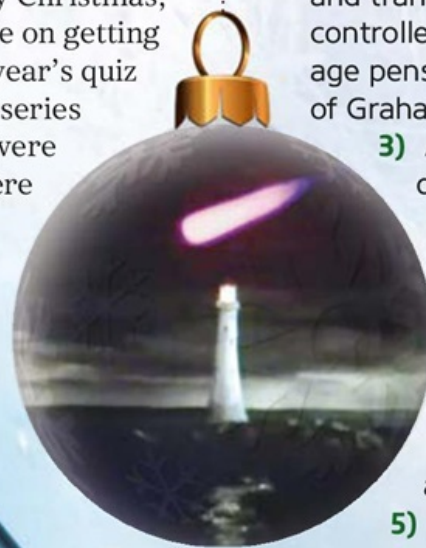
Doctor Who episode being prepared for broadcast during the festive season was like the light at the end of a very long tunnel. It's good to have something to look forward to; as the Doctor once said, one good solid hope is worth a cartload of certainties.

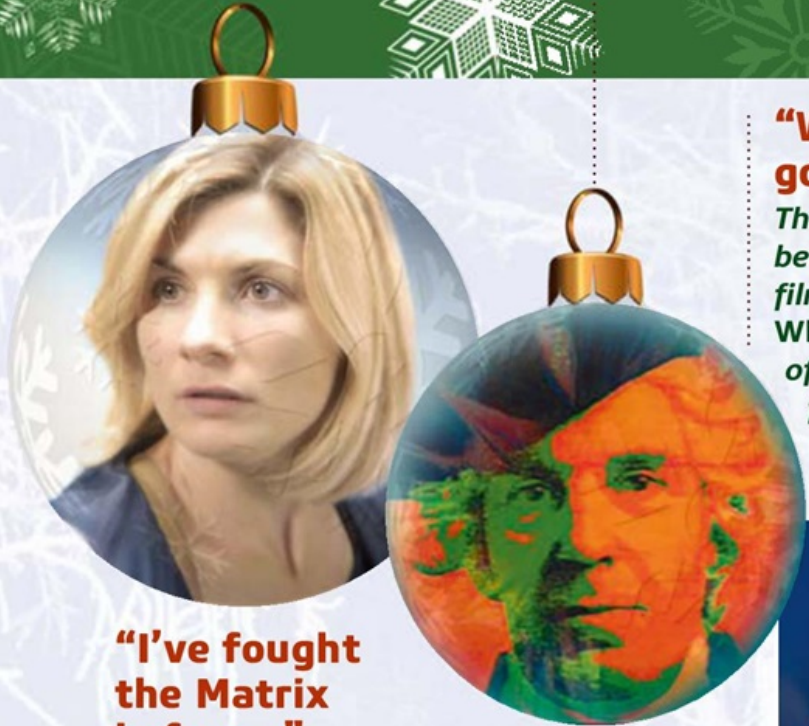
Anyway, so here it is. Merry Christmas, Happy Crystal Feast, well done on getting halfway out of the dark. This year's quiz will be mostly about the 2020 series of *Doctor Who* so I hope you were paying attention. As usual, there are no prizes, it's just for fun. Answers next issue.

"They're linked. I need to work out how."

Let's start with some easy ones. What connects:

- 1) A stolen spaceship, some nuns who teach martial arts, a type of spearmint and a creature that, hilariously, should never be trusted with a perigosto stick?
- 2) A machine for the conversion and transmission of energy, a rocket controlled by a robot, a group of old-age pensioners and Jack's description of Graham?
- 3) A tour guide, an alchemist's daughter, an isolated monstrosity and an erstwhile Lady?
- 4) *Horror of Fang Rock*, *The Beast Below* and *The Haunting of Villa Diodati* and no others? (*Night Terrors* and *Closing Time* are close but don't count).
- 5) Madagascar, a suite on a galaxy-class ship, Tranquility Spa (if all had gone to plan) and Morocco (if all had gone to plan)?
- 6) Hakim's instruction to Alexa, a night in Gabriel Chase (according to the Doctor), Winston Churchill's hand weapon of choice, and the very first word of *The Stones of Blood Part Two*?
- 7) An interplanetary spaceman on a mission, a missing astronaut and a rude man on the telephone?
- 8) Daniel Barton, Walter Simeon, an army captain, a stallholder and a Sensorite?
- 9) A nurse fleeing from the Cyber-wars, the sister of a medical student and an accursed pirate?
- 10) What paradox do Astrid Peth and 'C' have in common?





"I've fought the Matrix before..."

The surprise appearance of the 'Morbius Doctors' in *The Timeless Children* wasn't the only blast from the past in the 2020 series. Can you recall:

- 11) What landmark the Doctor visited for the first time since *City of Death*?
- 12) What weapon was used for the first time since *The Mark of the Rani*?
- 13) What Cyber-weakness was mentioned for the first time since *Nightmare in Silver*?
- 14) Which "indigenous race" was mentioned for the first time since *The Deadly Assassin*?
- 15) Which character was mentioned for the first time since *The Five Doctors*?
- 16) Which character was mentioned for the first time since *The Celestial Toymaker*?
- 17) Which historical figure did the Doctor mention for the first time since *The Vampires of Venice* (and then meet, a few stories later)?
- 18) Which literary character was mentioned for the first time since *Extremis*?
- 19) Which literary character was mentioned for the first time since *Terror of the Autons* (although the character's creation was glimpsed in the 1996 TV movie)?
- 20) Which literary character was mentioned whose sidekick had been mentioned in *Fear Her*?

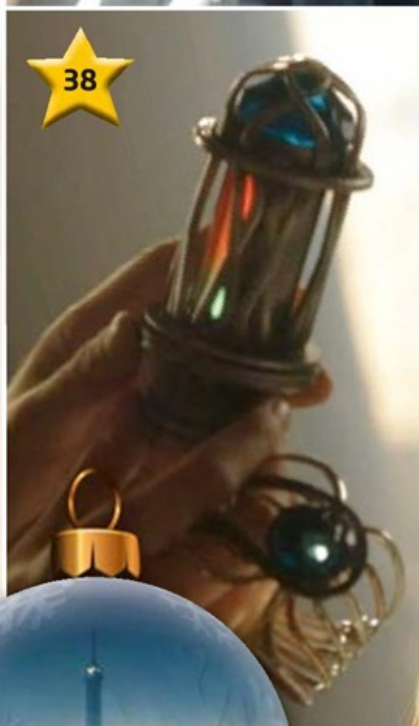
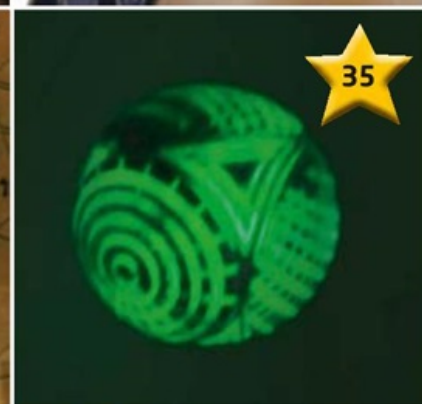
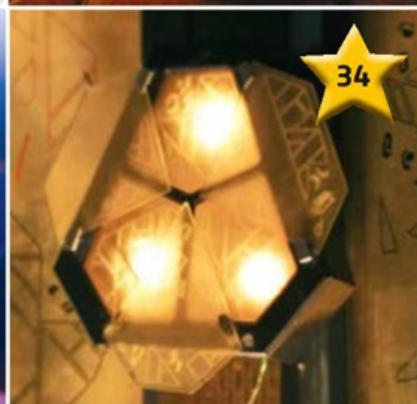
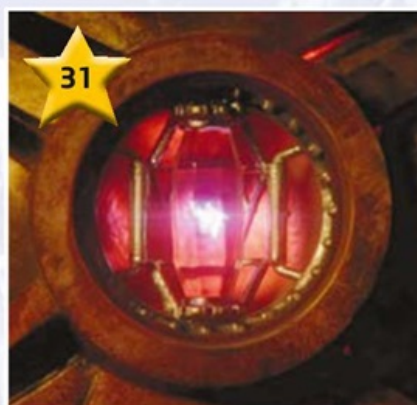
"So, can you say where you've been?"

This year's *Doctor Who* was the most globe-trotting series yet, with the Doctor and her 'fam' visiting every continent apart from Antarctica (which probably brings back bad memories). Which episodes had scenes set in the following places:

- 21) Gloucester, UK
- 22) Essex, UK
- 23) Long Island, USA
- 24) California, USA
- 25) Paris, France
- 26) Moscow, Russia
- 27) Siberia, Russia
- 28) Hong Kong, China
- 29) Aleppo, Syria
- 30) Cologny, Switzerland

"We've still got the gadgets!"

There might not have been a James Bond film this year, but *Doctor Who* had its fair share of gadgets to make up for it. Can you identify these ten items of technological bling:



The DWM Christmas Quiz

→ "That's all he said?"

Most people depart with a scream – but just before that, they might deliver a final sentence for posterity. Which characters expired after speaking these lines:

- 41) "No, sir. I am the valet."
- 42) "It will not leave me while I live."
- 43) "If anyone can, will they please shoot me?"
- 44) "You go inside. I'll keep my eye on them."
- 45) "Stay away from me!"

"Is it like an optical illusion?"

One of the most exciting moments in the 2020 series was the reveal that 'O' was, in fact, the Master. But who – or what – kept their true identities or locations hidden using the following?

- 46) A bio-shield
- 47) A psychic perception filter

- 48) Image projections based on dead humans
- 49) A visual filter (over images buried deep in the Matrix)
- 50) Manipulation of perceptions

Ryan's anagrams

"This place keeps on changing like a puzzle," observed Ryan in *The Haunting of Villa Diodati*. Here are five story titles that have been similarly scrambled:

- 51) I VOTE HOOF JUDGE UNFIT
- 52) OLD AUTON VILIFIED GIANT HATH
- 53) IF THE SONTARANS TIRE, GO KROLL
- 54) BY THE EMINENCE OF RACNOSS
- 55) RICH SLITHEENS MELTED

"You've got half of Gloucester under Judoon lockdown."

During the long lonely months of isolation from March to May, DWM's Emily Cook kept fandom's spirits up by organising Doctor Who 'Tweetalongs'. Don't worry, you don't need to know what a Tweetalong is in order to answer these questions about the stories that we rewatched:

- 56) *The Day of the Doctor* wasn't the first Doctor Who story to be broadcast in 3D. What was the first?
- 57) Rose was the first Doctor Who episode named after a companion, but what was the first episode title to contain the name of a companion hidden inside another word?
- 58) Van Gogh in *Vincent* and the Doctor wasn't the first Dutch character to have appeared in Doctor Who. Who was the first?
- 59) What instruction does the Doctor write in both *Blink* and *The Eleventh Hour*?
- 60) Apart from the TARDIS, which three women have some legitimate claim to being *The Doctor's Wife*?
- 61) Which returning companion in *The Stolen Earth/Journey's End* had not encountered the Daleks before?
- 62) In *Human Nature* the Doctor saves a baby from being crushed by a piano. In which two stories does the Twelfth Doctor refer to the danger of having a piano fall on you?
- 63) As well as 'Dalek', what other episode titles from 2005 are mentioned in the dialogue in *Dalek*?



- 64) Which story featured a time-travelling fireplace before *The Girl in the Fireplace*?
- 65) The titles of *The Zygon Invasion/The Zygon Inversion* are, of course, very similar. But which Doctor Who story has the title of an earlier Doctor Who story but with just the last letter changed?
- 66) In which story did the Doctor mention Pompeii, prior to visiting it in *The Fires of Pompeii*? Specifically the Doctor, not one of his companions!
- 67) In *Listen* the Doctor describes Orson Pink as "Robinson Crusoe at the end of time". Who did the Doctor then meet, named after a character from that novel?
- 68) Where does the phrase *An Adventure in Space and Time* come from?
- 69) In *The Rings of Akhaten*, who ends up with Clara's mother's ring?
- 70) Which two places in England are mentioned in dialogue in *The End of the World*?
- 71) In *New Earth* the Doctor met the Duke of Manhattan in New New York. Who was the first person the Doctor met the first time he visited New York?
- 72) In *Gridlock* the Doctor describes Gallifrey as having a "burnt orange" sky. In which previous story was this fact established?
- 73) According to Steven Moffat in a recent DWM interview, in *Silence in the Library/Forest of the Dead* who might Dr Moon be?
- 74) What links a small girl seen in a photograph in *Blink* and the TV series *Last Tango in Halifax*?
- 75) In *The Husbands of River Song* River asks the Doctor if he remembers that time "when there were two of you". To which story is she referring? **DWM**

Answers will be published next issue.



**Next
Issue...**

**"I am the Master and
you will obey me..."**

**50 YEARS
OF THE DOCTOR'S
ARCH NEMESIS**

BBC

DOCTOR WHO
MAGAZINE

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Sacha Dhawan selects
the questions.



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